JAINA ROCK-CUT CAVES IN WESTERN INDIA

JAINA ROCK-CUT CAVES IN WESTERN INDIA

(WITH SPECIAL REFERENCE TO MAHARASHTRA)

Vol. II

VIRAJ SHAH



AGAM KALA PRAKASHAN
DELHI-110052

First Published : 2008

ISBN : 978-81-7320-078-6

Published by :
Dr. Agam Prasad, M.A , Ph.D., Diploma in Museology
for **Agam Kala Prakashan**
34, Central Market, Ashok Vihar,
Delhi-110052
Ph. : 27212195, 65688806-7 • Fax : 27212195

Laser Typesetting by :
Elegant Printographics
319, IIIrd Floor, R.G. Complex-I,
Sector-14, Rohini, Delhi-85.

Printed at :
Chawla Offset
Delhi - 110052

Printed in INDIA

To

Nani, my late grandmother,

whose zest for life was unparallel

PREFACE

It was at Ellora, the only site with well-known Jaina caves in Maharashtra, that I first visited a Jaina cave. These similar-looking caves with rows and rows of meditating figures of Jinas, repetitive themes of Parsvanatha-Bahubali and same pair of yaksa-yaksi, appeared very monotonous, especially after the vibrant, varied Brahmanical iconography with massive, almost life-like sculptures and exquisite Kailasa monolith. But even within this apparent monotony, the large hall of Indra Sabha with beautiful purnaghata carrying pillars, completely relieved pilasters in the shrine doorway and large, almost polished icons of Sarvanubhuti-Ambika made an impression that convinced me that it was not the 'degeneration' of art as most scholars had assumed, but rather the nature of the ascetic sect that had produced such iconographic programme and icons with seemingly 'similar' expressions. Eventually I tried to learn more about other Jaina caves of the region and realised that the material was very scanty and scattered. Most scholars were not even aware of the existence of these caves. Thus, began the present study, initially aimed at brining these caves into light by recording them in detail and tentatively fixing the chronology. As I started visiting these sites, I began to 'see' them in their historical setting, occupying specific space in the surrounding landscape, both physical as well as cultural. And the study of historical development of each 'site' and Jainism in the region became imperative.

This work was submitted in 2001 to Deccan College Post-Graduate & Research Institute, Pune, as a dissertation towards obtaining Ph. D. degree. Since then I have updated some data with recently published material. A lot of description of the original thesis has been edited and presented here in tabular form to make it more reader-friendly. But since documenting these neglected caves is one of the major thrusts of the present study, some description, though tedious, has become inevitable. This rather drab description is illustrated with a large number of line drawings of almost all architectural components and costume-ornament details of icons and numerous photographs. The glossary, drawn from the Encyclopaedia of Indian Temple Architecture, published by American Institute of Indian Studies, includes only the architectural terms that have been used in the text and other more commonly used terms have been excluded. Similarly, individual names, place names and some of the familiar terms are not italicized to avoid cluttering the text.

Only the previously reported sites have been studied and no claim is made here to have explored the entire region. Further explorations may bring into light hitherto unknown Jaina caves. Though all these caves had been recorded briefly, locating some of these sites proved to be difficult, as most have been forgotten even by the local people. For the conven-

ience of those interested in visiting these sites, local names of the caves and bearings of exact locations are given in as much details as possible.

The experiences during innumerable field visits to these sites have been varied. While most caves lay neglected and in ruins, it has been interesting to see how more and more such old sites are being taken over by Jainas and how their attempts to 'develop' these caves, which include tiling the floors, painting the icons, whitewashing the walls and of course, building temples and dharmashalas at the base of the hill, have changed entire face of not only these caves, but also the surrounding village. With such drastic changes made to an ancient site and recognising the right of a community over its religious place, it is hoped that at least a proper study would be allowed before our rich heritage and past is lost forever.

ACKNOWLEDGEMENTS

A number of individuals and institutes have extended their support and help in different ways to make this work possible. Foremost among them is my research supervisor, Prof. Gouri Lad, whose constant guidance, support and inspiration till date has made this research possible. I express my sincere gratitude to her. I owe my academic career to Deccan College, an institution where I learnt my first lessons in archaeology and which gave me a rigorous training in academics. I am grateful to Prof. Paddayya, the Director of Deccan College, for availing me the facilities of the institute and extending support throughout. I thank all my teachers at Deccan College for teaching me nuances of archaeology.

Time and again, Dr. G. B. Deglurkar, Dr. A. P. Jamkhedkar and Prof. M. S. Mate have spared their valuable time to discuss with me various aspects of this work and have extended their guidance and suggestions. To them, I am most grateful. My sincere gratitude to Prof. S. Settar for his constructive comments and suggestions. It was at the workshop of Prof. Spink at Ajanta that I learnt different ways to 'see' caves. I will always remain thankful to him for teaching me intricacies of cave architecture.

This research was initially funded by fellowships provided by Mr. C. N. Sanghavi, Mumbai, Mr. Sardarmalla Kankaria, Kolkata and Justice K. T. Telang Fellowship of Asiatic Society of Bombay, Mumbai. The major part of the research was funded by the Junior Research Fellowship (JRF) of Indian Council of Historical Research (ICHR), Delhi. I sincerely thank all the institutes, especially ICHR, for their financial support.

The library staff of Deccan College has been more than helpful in locating all sorts of journals and books and also making a few books available. I thank them all, especially, the librarian, Ms Tripti More and also Ms Urmila Jagtap, Mr. Kute and Mr. Survase. I am very thankful to the librarians of Babasaheb Ambedkar Marathwada University; Aurangabad, Bhandarkar Oriental Research Institute; Pune, Heras Institute; Mumbai, Asiatic Society of Bombay; Mumbai and Shivaji University; Kolhapur for availing me the facilities of these libraries.

I am thankful to the authorities at Rajwade Samshodhan Mandal, Dhule and Nasik Regional Museum, Nasik for permitting me to take photographs in these museums. I also extend my sincere thanks to the Jaina organisation at Mangi-Tungi, Nasik for allowing me to take photographs at the site. To all those unknown villagers, who extended their warm hospitality and help during fieldtrips to these sites, I am most grateful.

This work would not have been completed without the help, support and affection of all my friends. My deepest gratitude to Geeta Jain for everything she has done for me. I am very grateful to my friends Sangeeta, Sharmi, Vaishali, Vasundhara and Nilesh for their invaluable help during fieldwork and for standing by me. Vaishali and I have had some of the most memorable experiences during our common fieldtrips and I appreciate her help and support. Sukanya, Rhea and Kurush have always been there for me. This work has immensely benefited from the discussions I have had with Sharmi. I thank her for her suggestions and for believing in me.

Two special friends, Drs. S. K. Aruni and Richa Jhaldiyal, have been most supportive throughout. I am very grateful to both of them for their encouragement, guidance and help in all possible ways. Another friend, who deserves special mention, is Dr. Alok Kanungo. If it had not been for his constant reminders and encouragement, almost amounting to harassment through series of text messages, e-mails and phone calls, I would have never got around editing my thesis and publishing it. I sincerely thank him for his support and help. To Dr. Shahida Ansari, I owe moments of laughter and fun. Dr. Arati Deshpande-Mukherjee and Dr. Sushma Deo have remained close friends, confidantes and great support. With Aditi and Shubhangi, I have shared some of the best moments of my life. I appreciate and cherish their love and friendship.

My family has been the source of inspiration for me. I am immensely grateful to my sister, Fora, who accompanied me to most of my fieldtrips and did all the line drawings at the site. Without her love and help, this work would not have been possible. My parents have stood by all my decisions and have always encouraged me to do what I like and not just tread the conventional path. It has only been their love, support and encouragement that has helped me go through all situations and pursue an unconventional career against all odds From my late grandmother I learnt the rich tradition of folk songs, riddles and stories Unfortunately, she did not survive to see this publication. But I cherish her love and memory To her, I dedicate this work.

I am thankful to the publisher, Dr. Agam Prasad and his efficient staff for bringing out the book in such a short time.

Lastly, I am indebted to all the scholars on whose research this work has been based. Any mistakes that might have cropped up in this work are entirely mine.

List of Figures

List of Plates

Contents

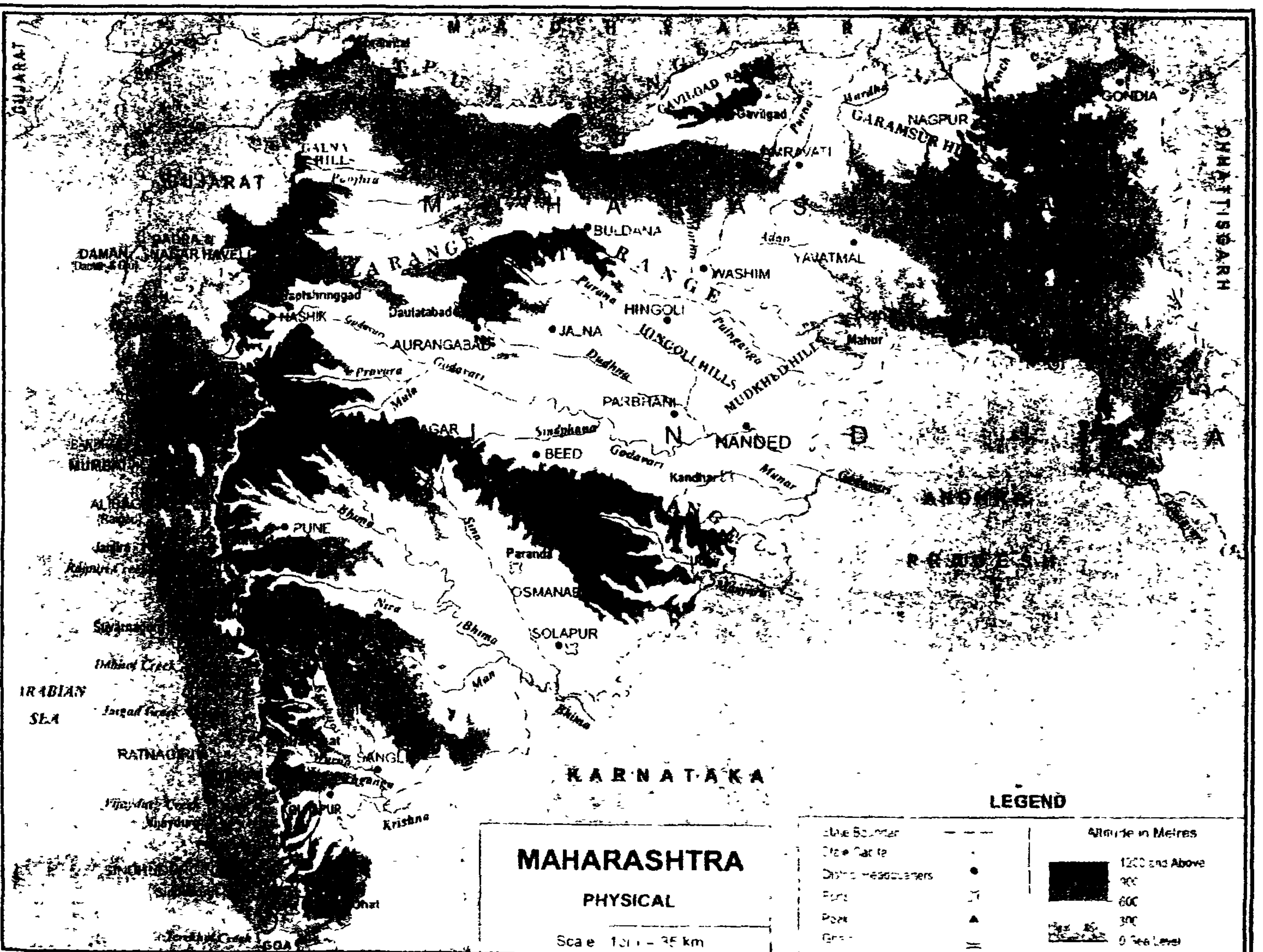


Figure 1 Physical features of Maharashtra

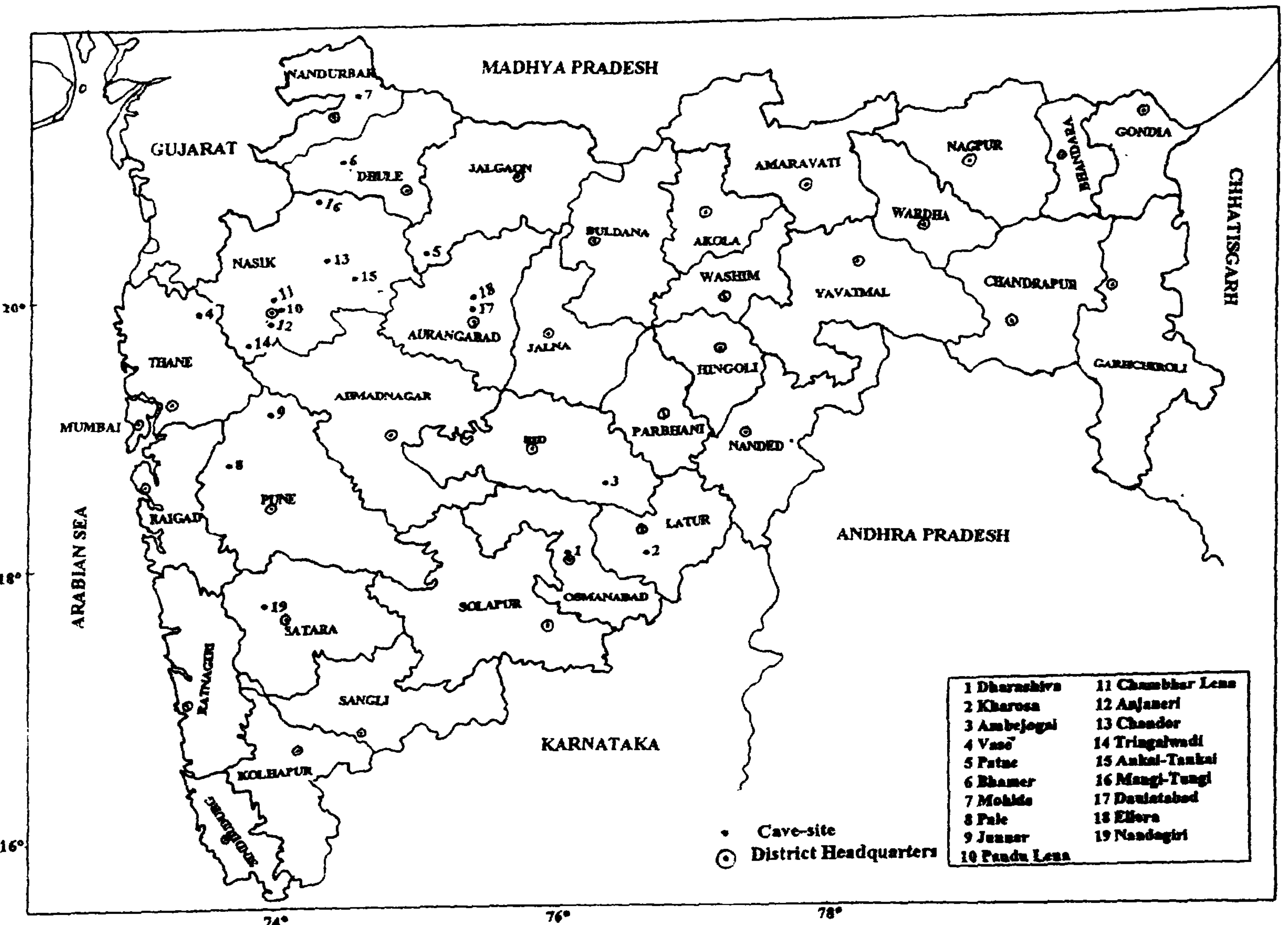
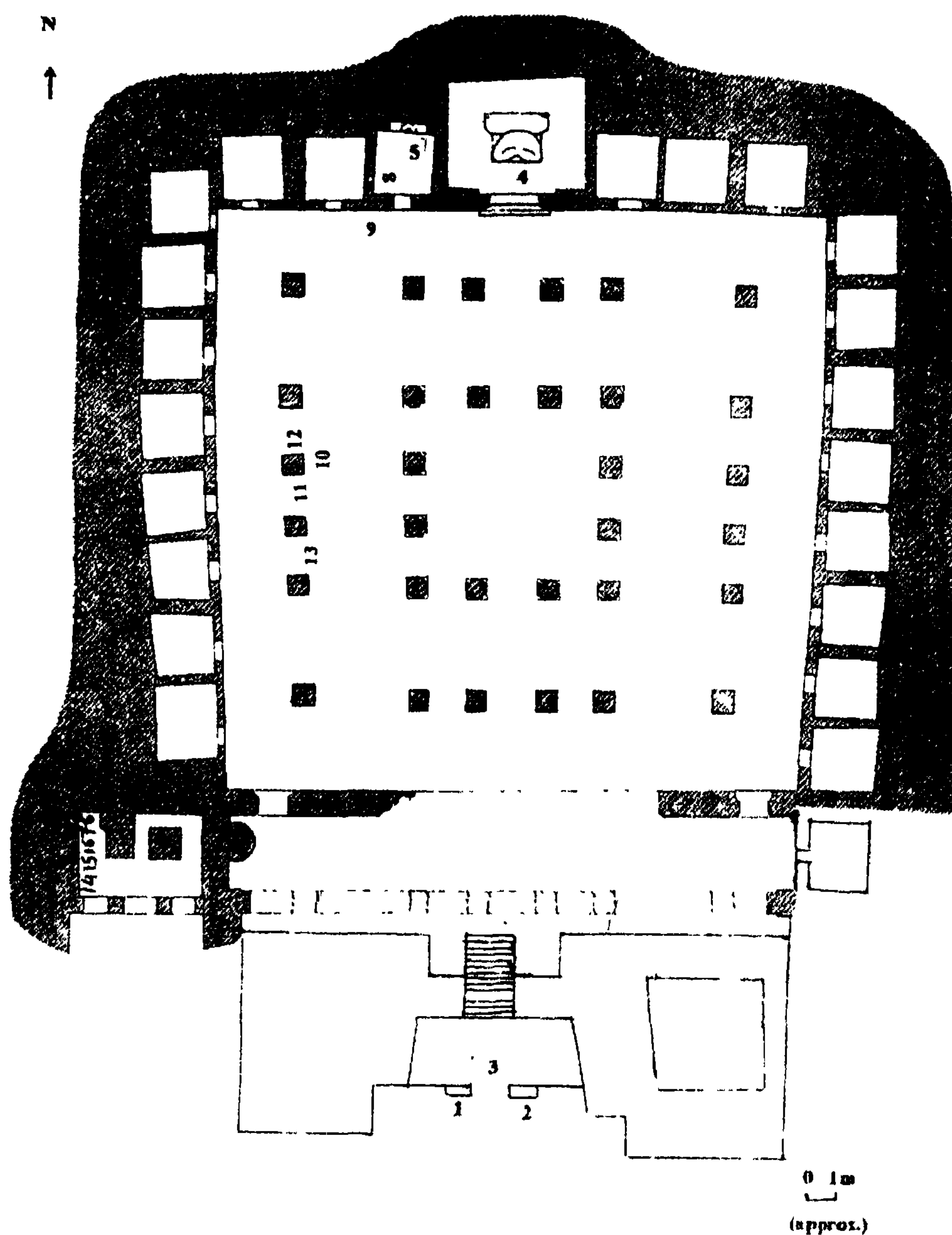


Figure 2 Location of Jaina Caves in Maharashtra



1 & 2 *Dvarapala*
3 Seated *Parshvanatha*
4 Seated *Parshvanatha*
5 Standing *Jina*
6 & 7 Seated *Jina*
8 *Chaumukha*
9 *Panchatrithika*
10 to 14 *Chaumukha*
15 Standing *Parshvanatha*
16 Seated *Jina*
8 to 16 loose icons

Figure 3 Ground plan of Cave II at Dharashiva
(after Burgess 1878)

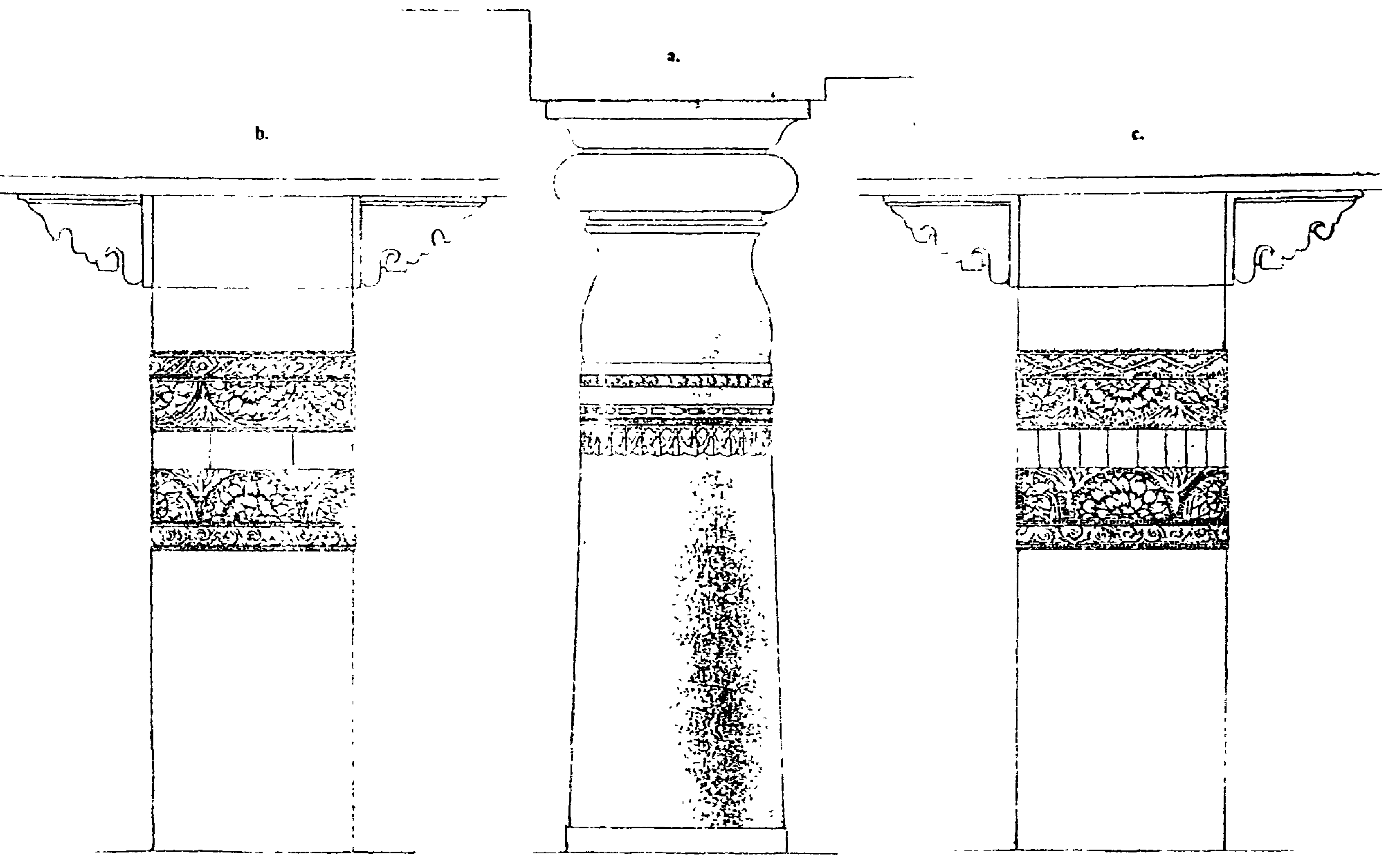
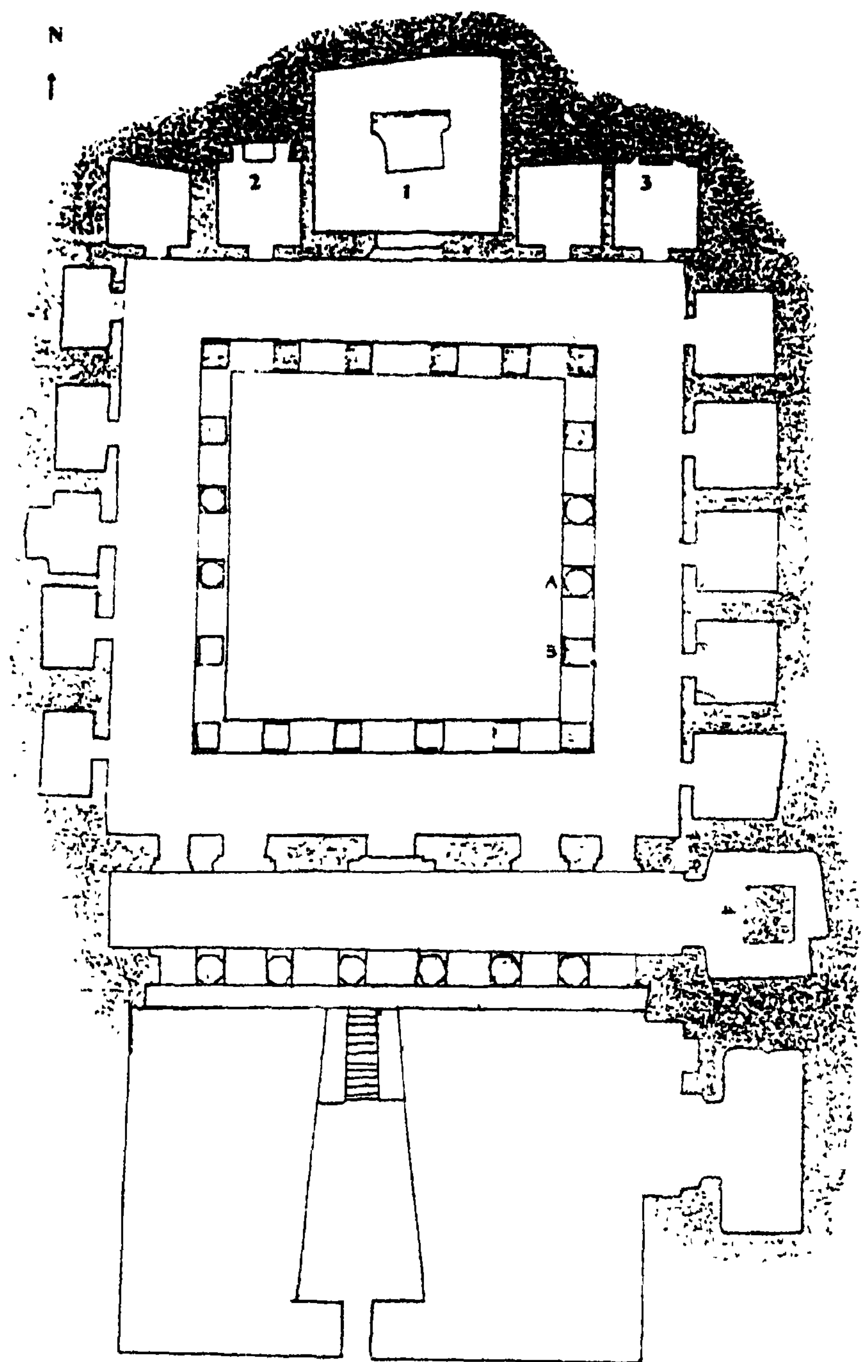
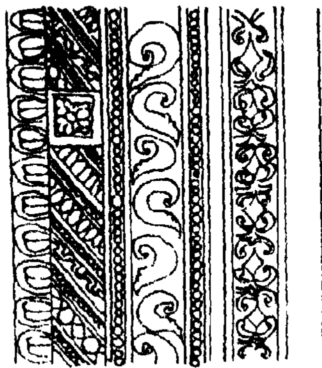


Figure 4 Pillars in Cave II at Dharashiva
(after Burgess 1878)

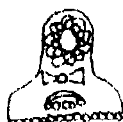


1 Seated *Parshvanatha*
2 & 3 Seated *Jina*
4 Loose sculpture of an animal

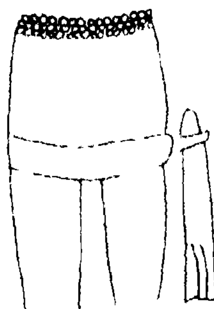
Figure 5 Ground plan of Cave III at Dharashiva
(after Burgess 1878)



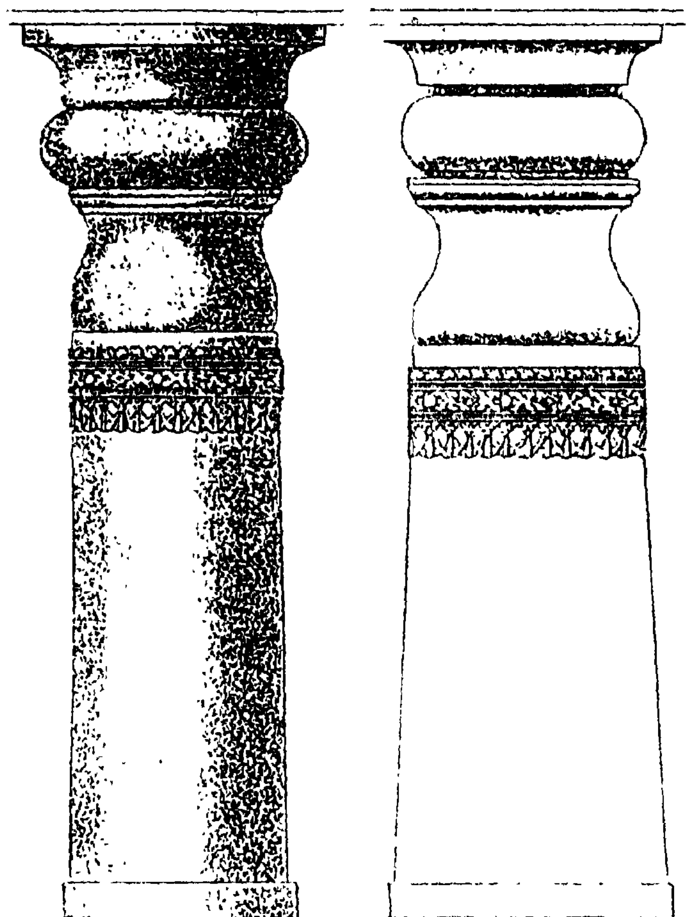
a. *Shakhas* of hall doorway of Cave III





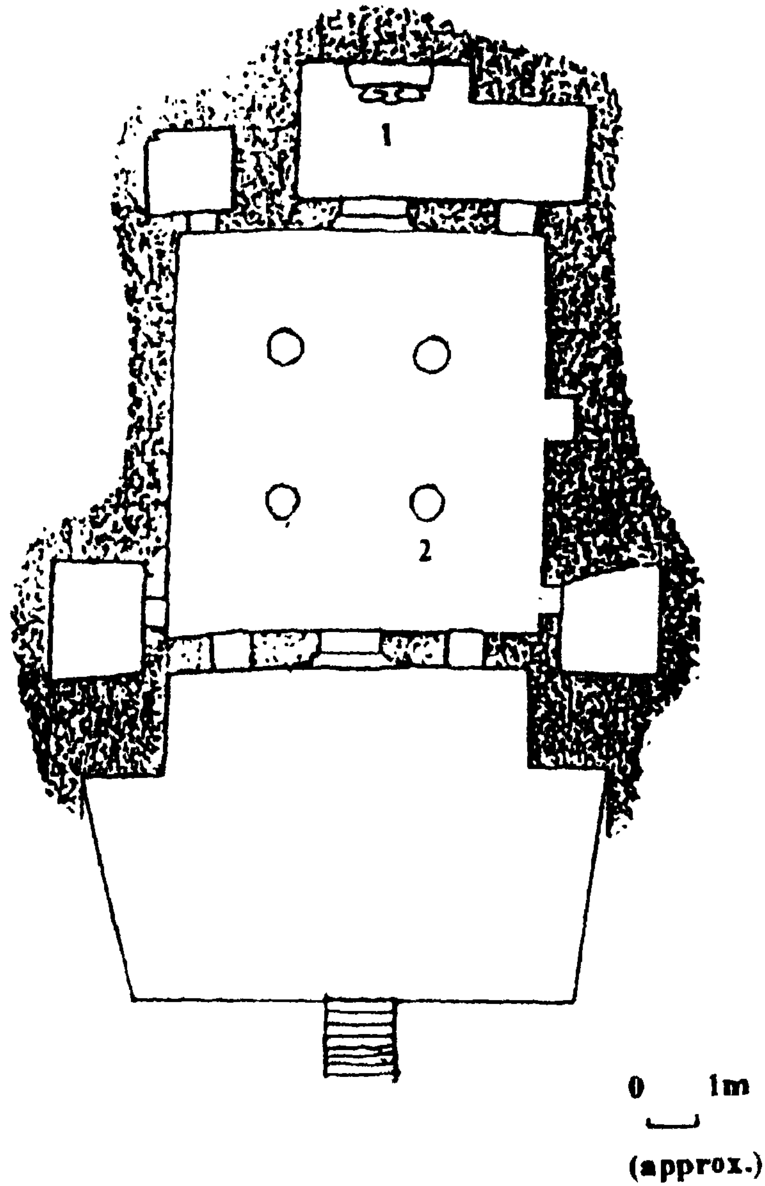


d. *Chauri* bearers in the shrine of Cave III



b. Pillar A on the plan c. Pillar B on the plan
(after Burgess 1878)

Figure 6 Pillars & hall doorway of Cave III



1 Seated Parsvanatha
2 Suparsvanatha (Loose icon)

Ground plan of Cave IV
(after Burgess 1878)

Figure 7 Ground plan of Cave IV at Dharashiva

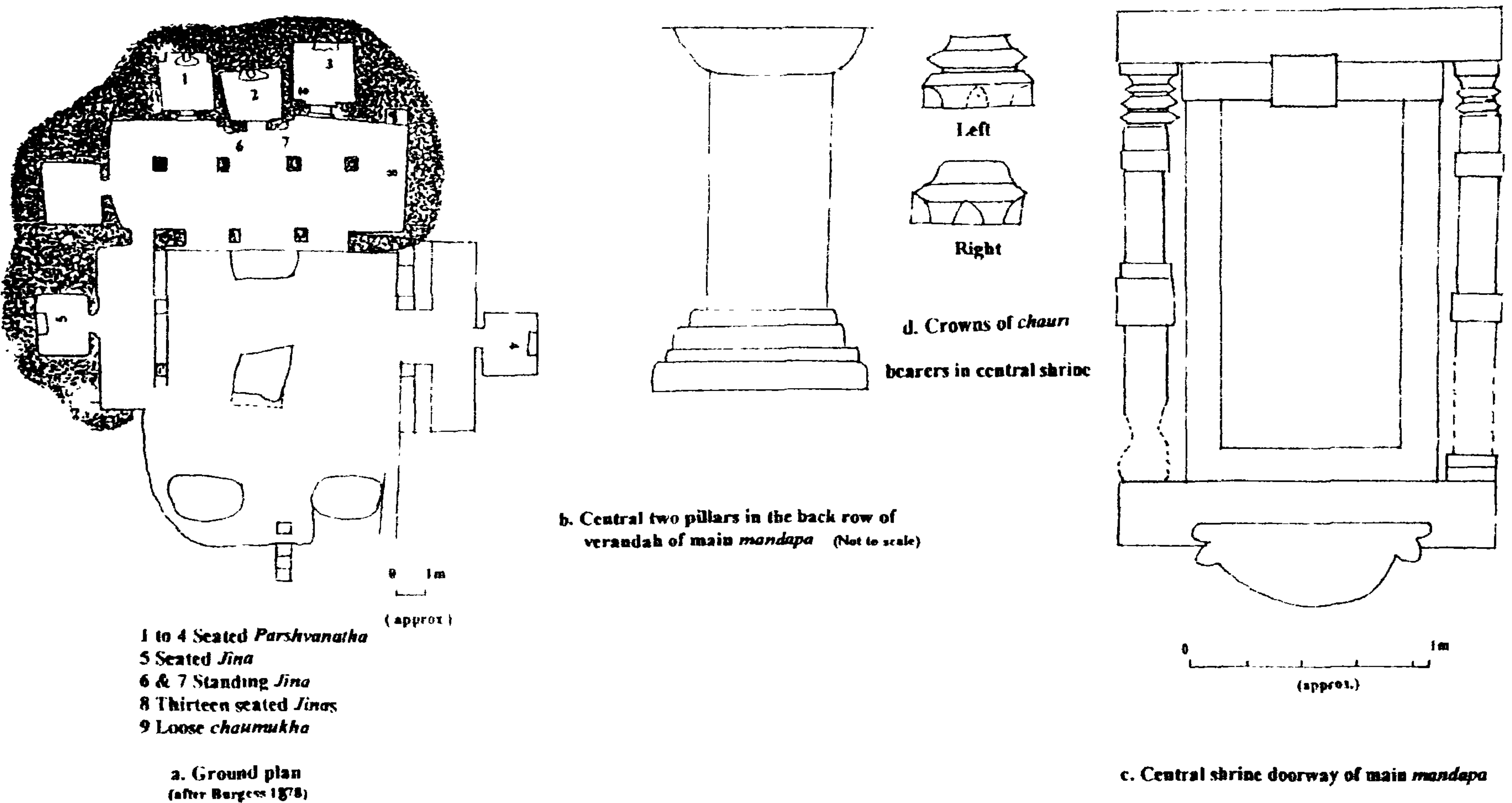
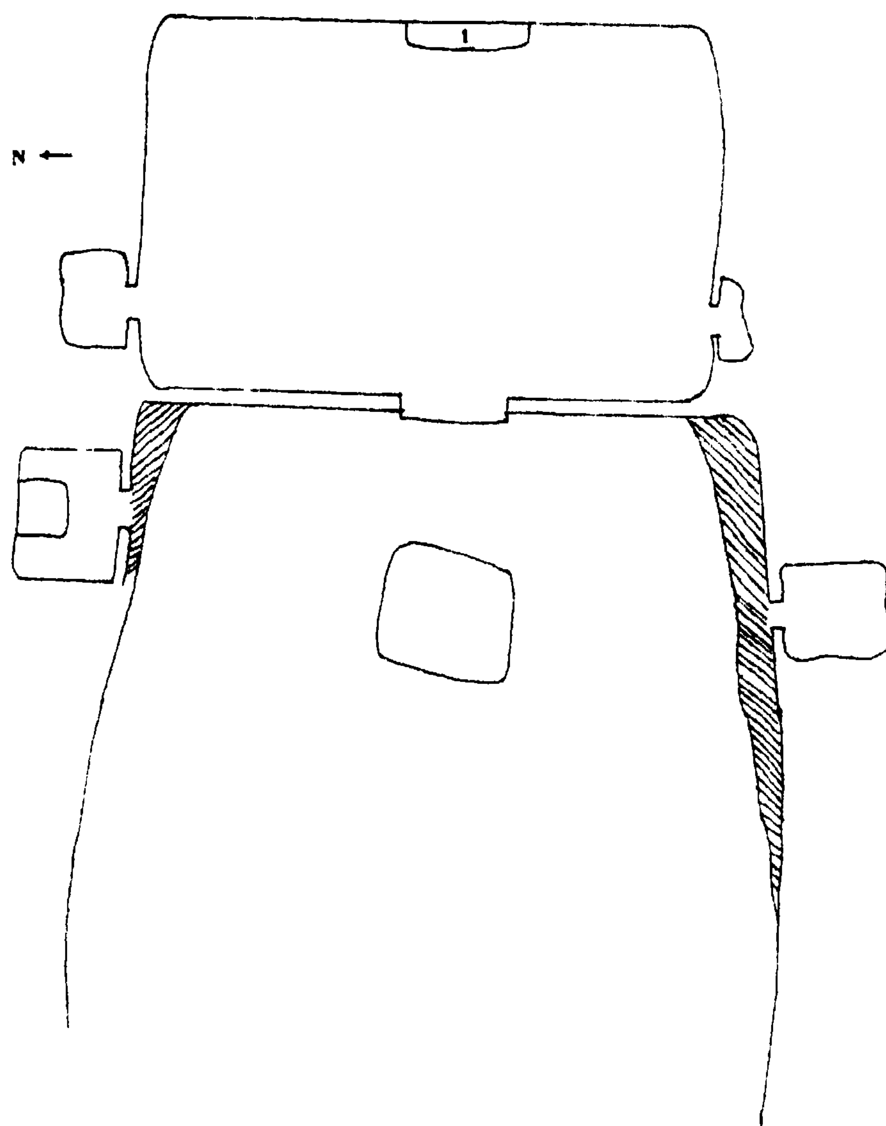


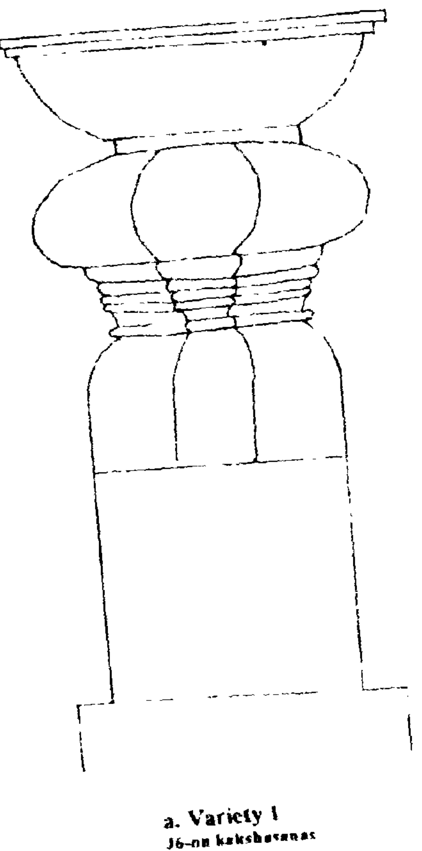
Figure 8 Ground plan, pillars & shrine doorway of cave at Ambejogai



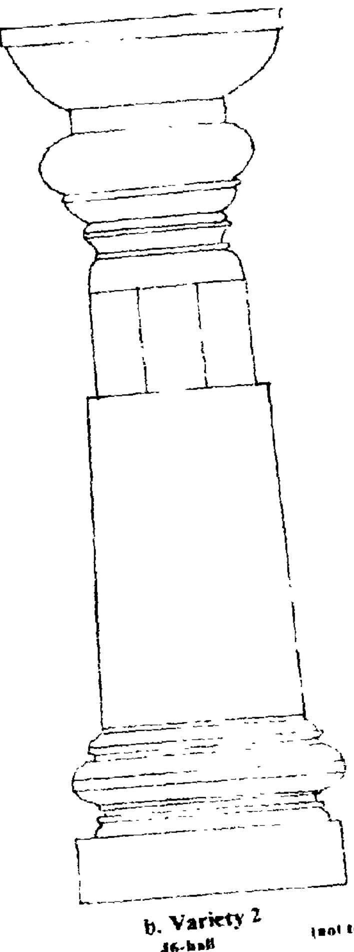
1 Seated *Jina*

0 1m
(approx.)

Figure 9 Ground plan of cave at Kharosa

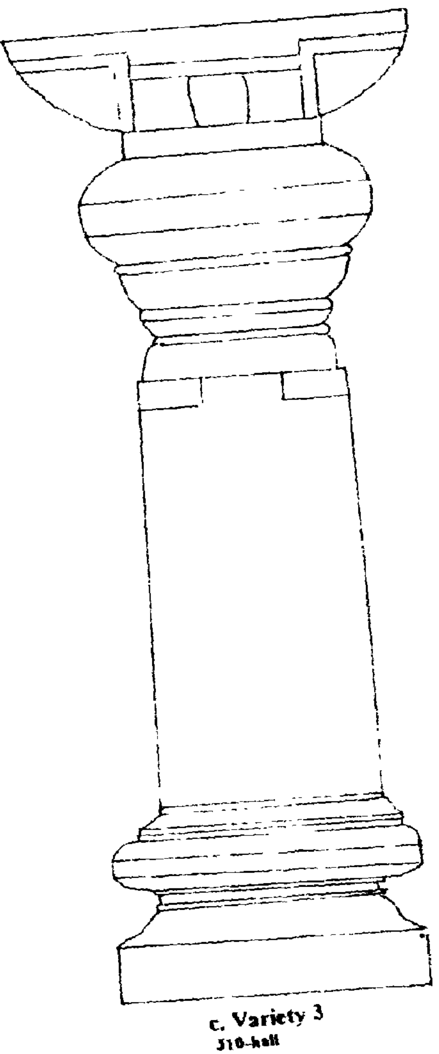


a. Variety 1
J6-on kakshasanas



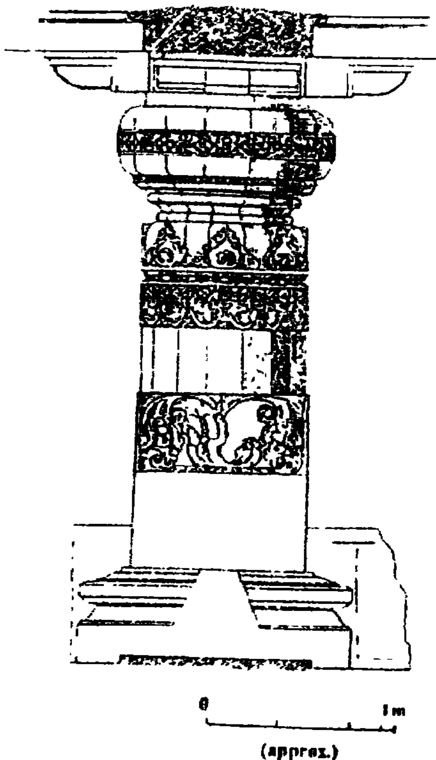
b. Variety 2
J6-hall

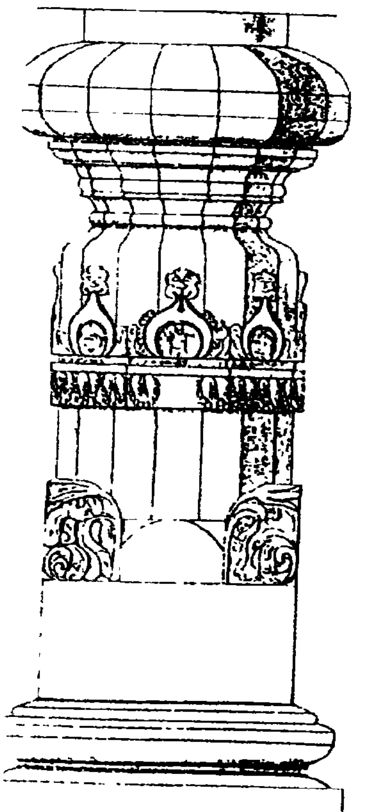
(not to scale)



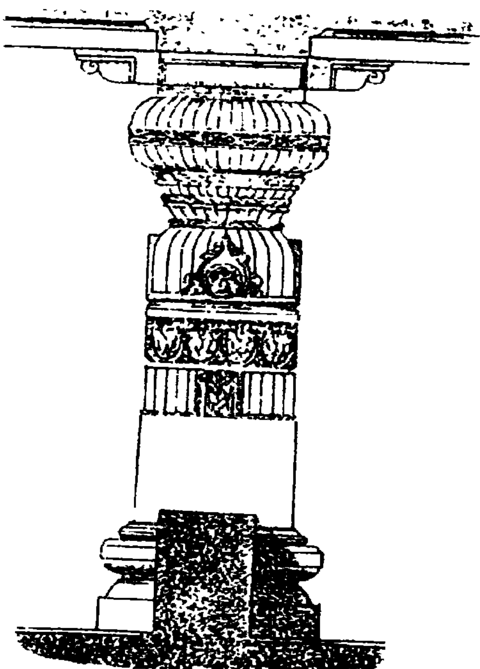
c. Variety 3
J10-hall

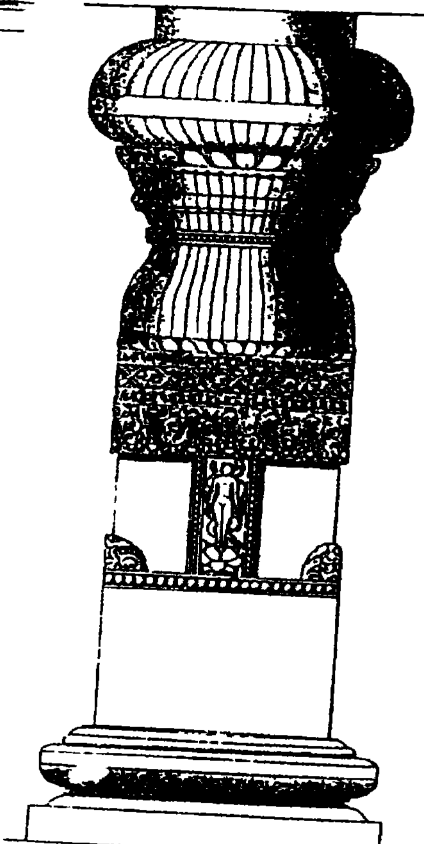
Figure 10 Pillars at Ellora





a. Variety 4



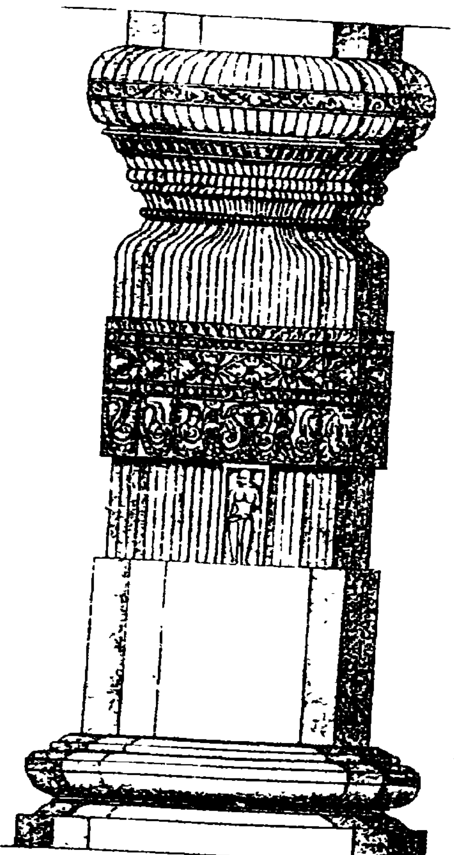


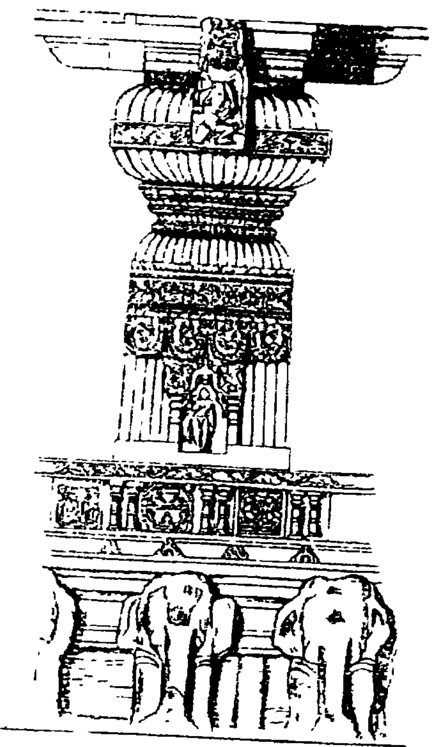
b. Variety 5

0 1m

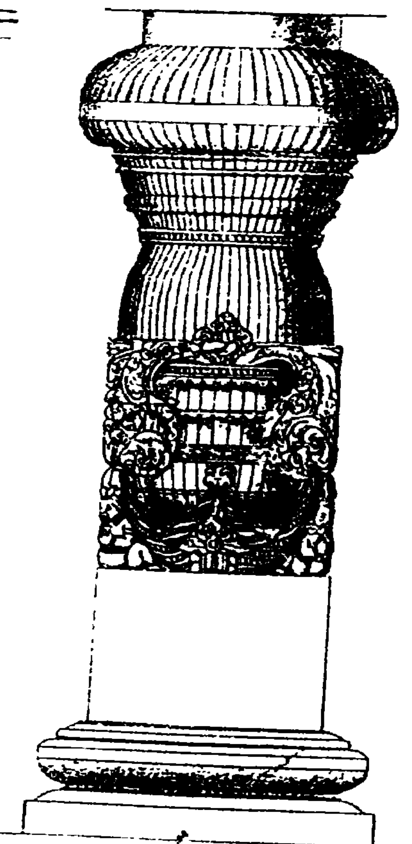
Figure 11 Pillars at Ellora

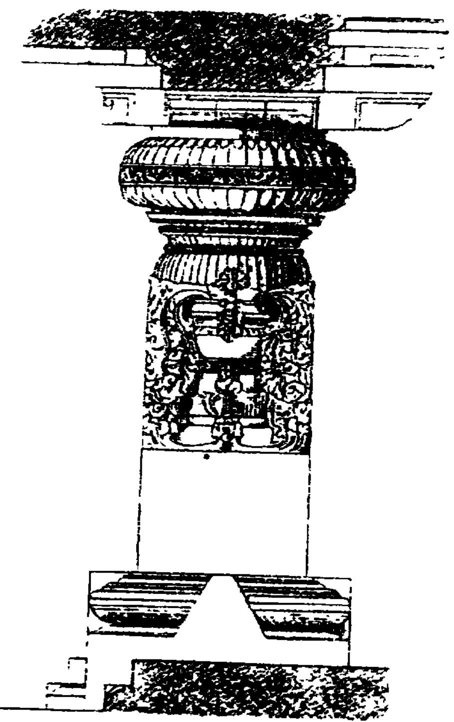
(after Burgess 1883)





a. Variety 5





b. Variety 6

Figure 12 Pillars at Ellora

(after Burgess 1883)

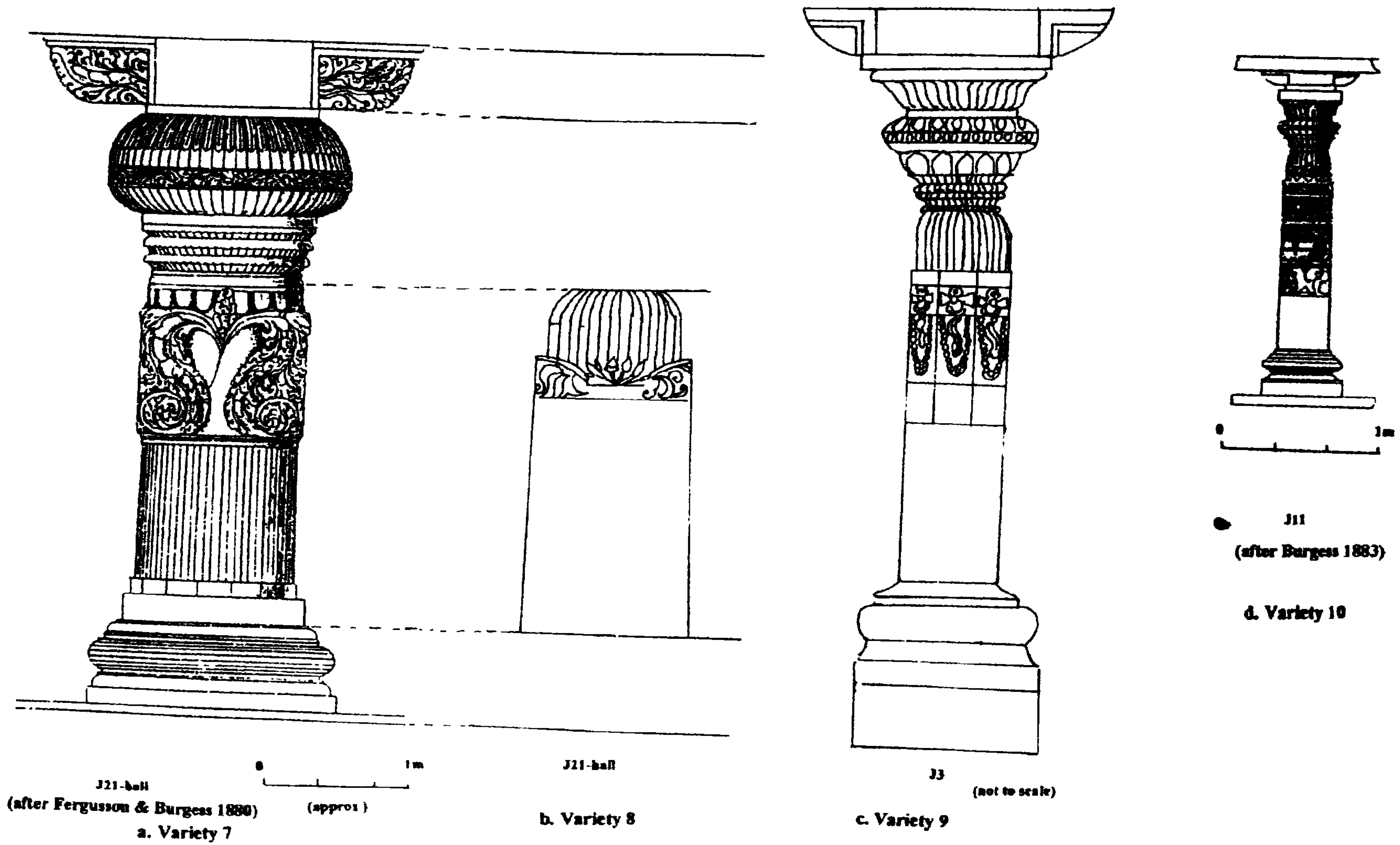
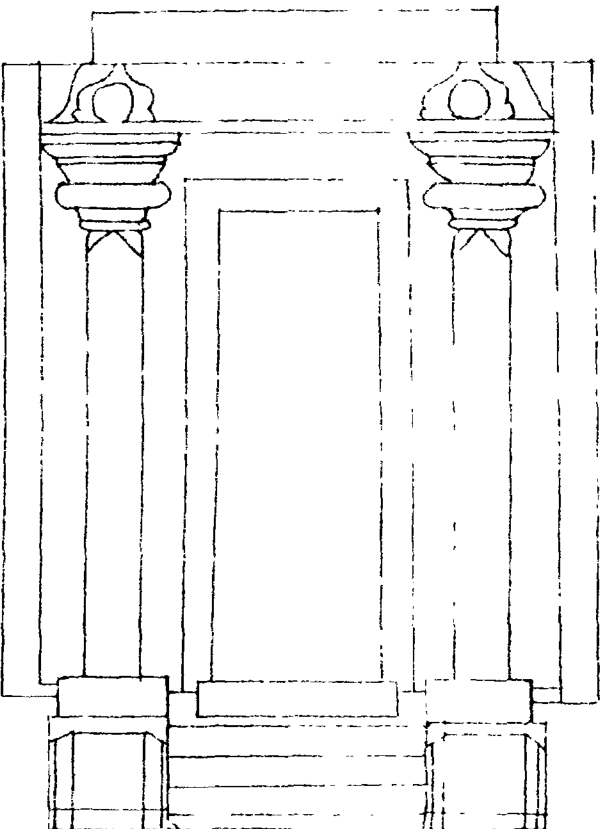
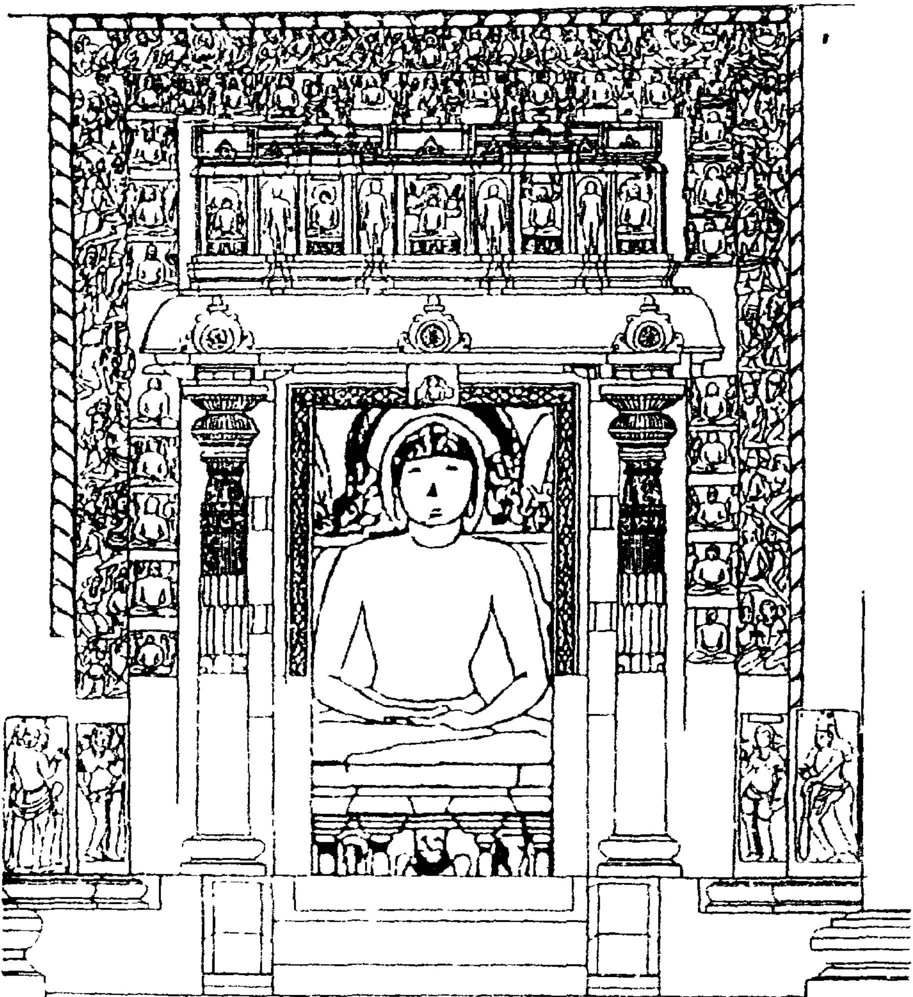


Figure 13 Pillars at Ellora



a. Shrine doorway of J10 (not to scale)



b. Shrine doorway of J18
(after Fergusson & Burgess 1880)

Figure 14 Doorways at Ellora

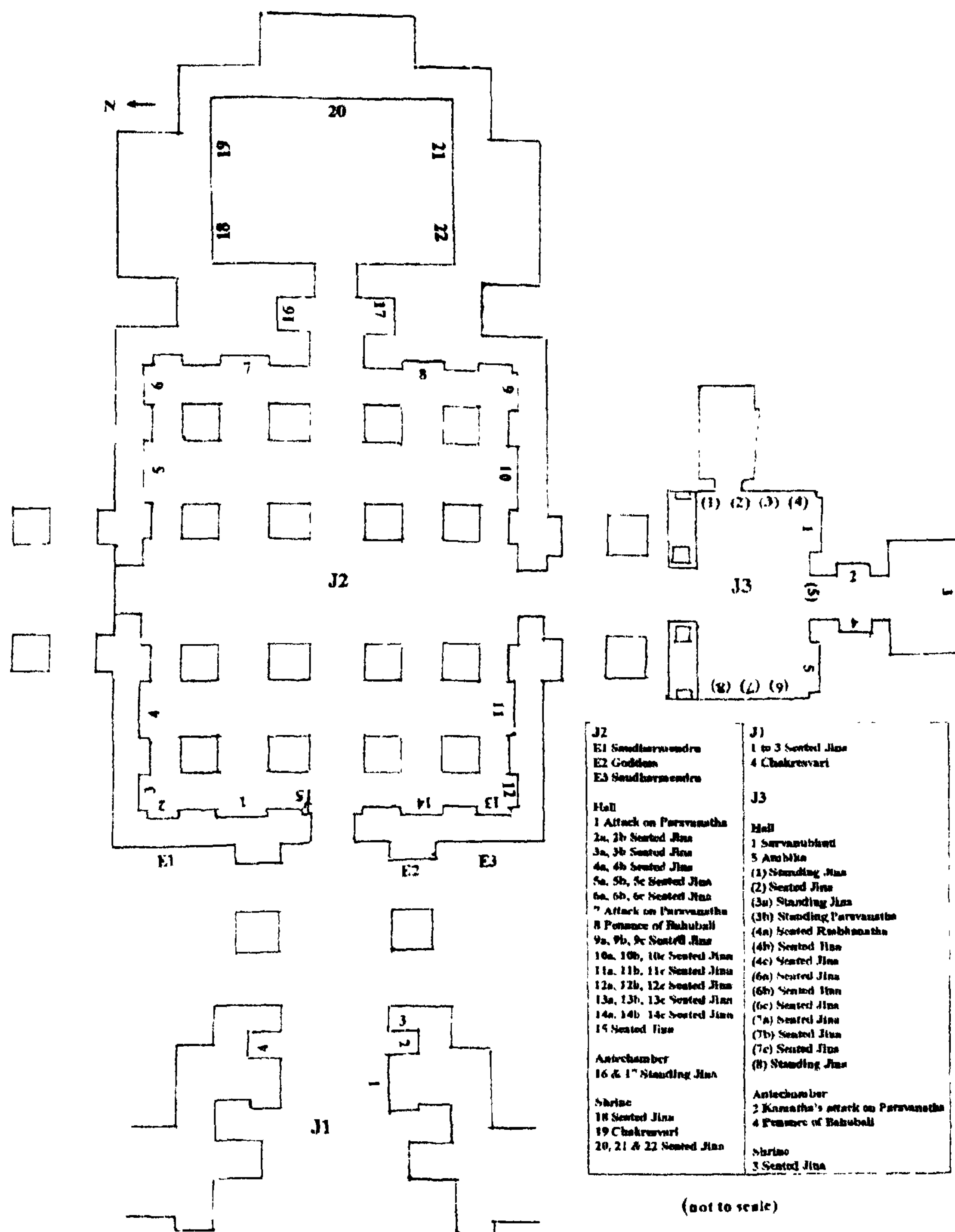
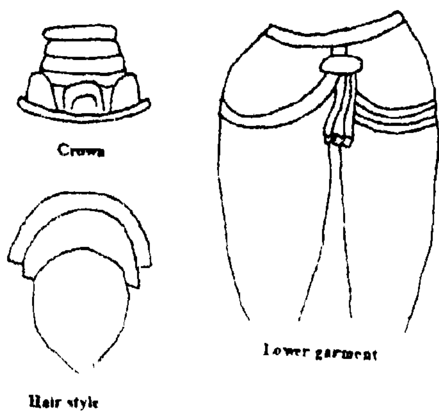


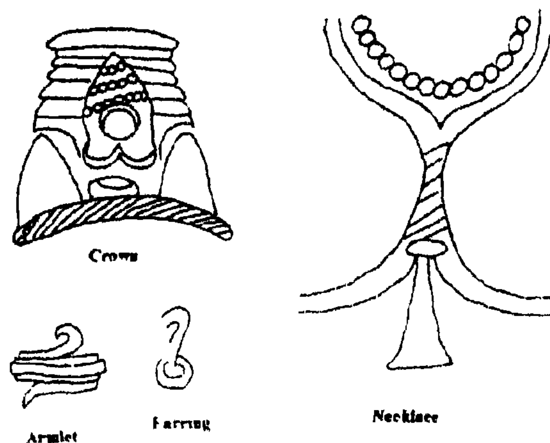
Figure 15 Ground plan of Chhota Kailasa at Ellora
(after Pereira 1977)

J1

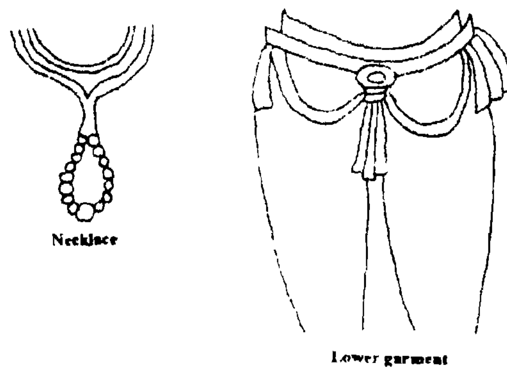
a. 1-*Chauri* bearers



b. 4 *Chakreshvari*



Female attendants



J2

c. E1 *Saudharmendra*

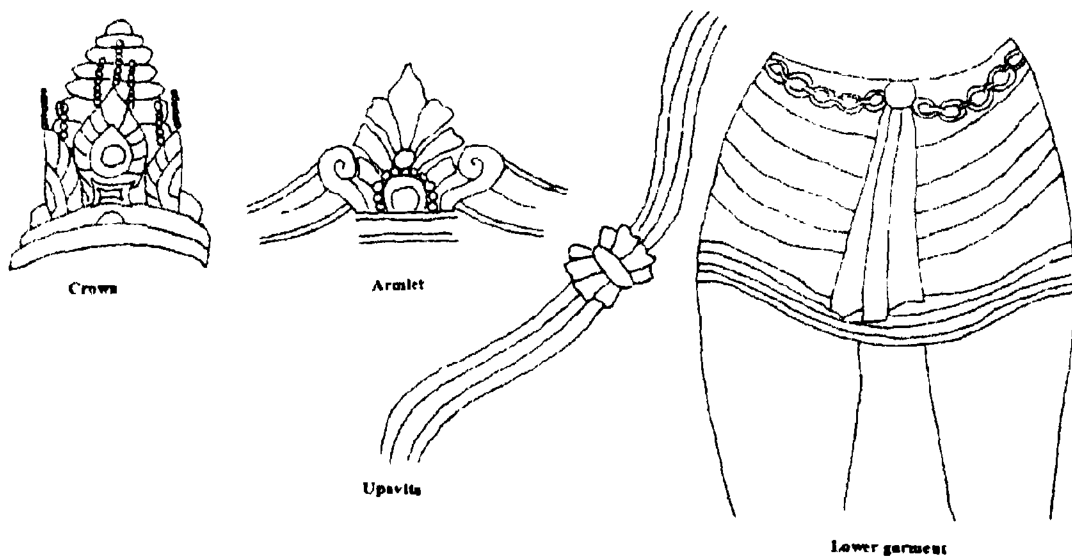
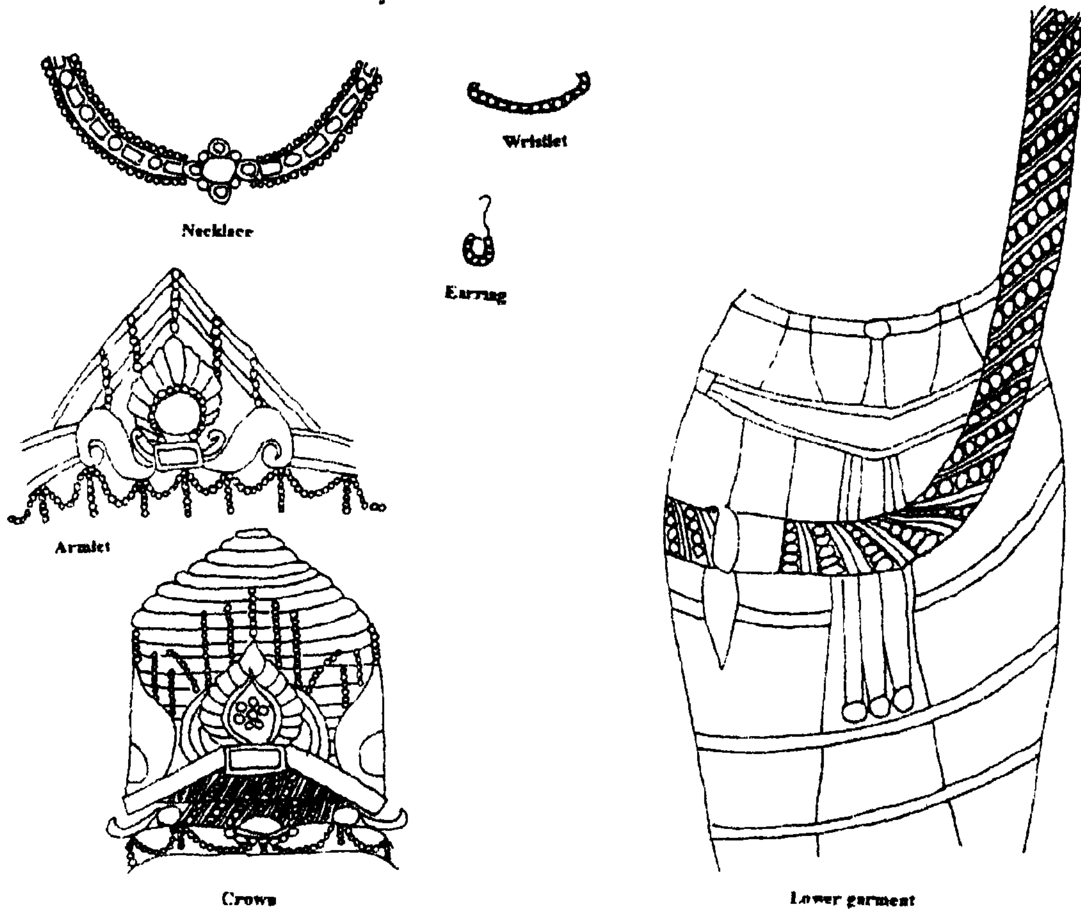


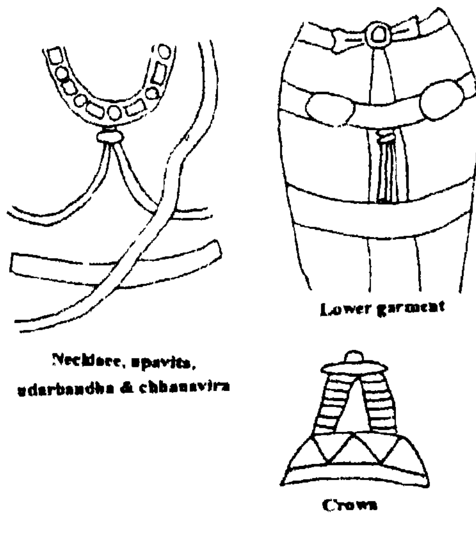
Figure 16 Costume and jewellery-J1 & J2 at Ellora

J 2

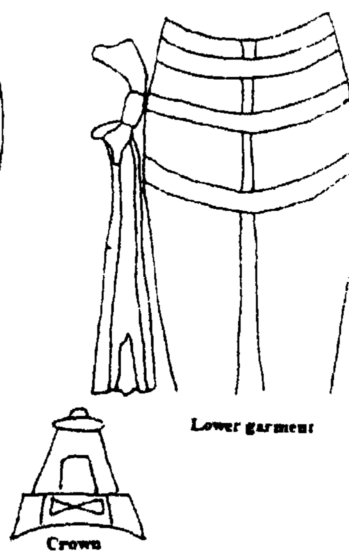
a. *Dvarapala* of main hall doorway



Shrine
b. 18 *Chauri* bearers



Shrine in the *shikhara*
c. 1-*Chauri* bearers



J3
d. 3-*Chauri* bearers

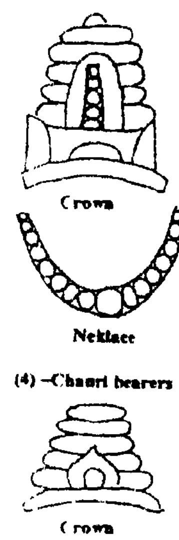
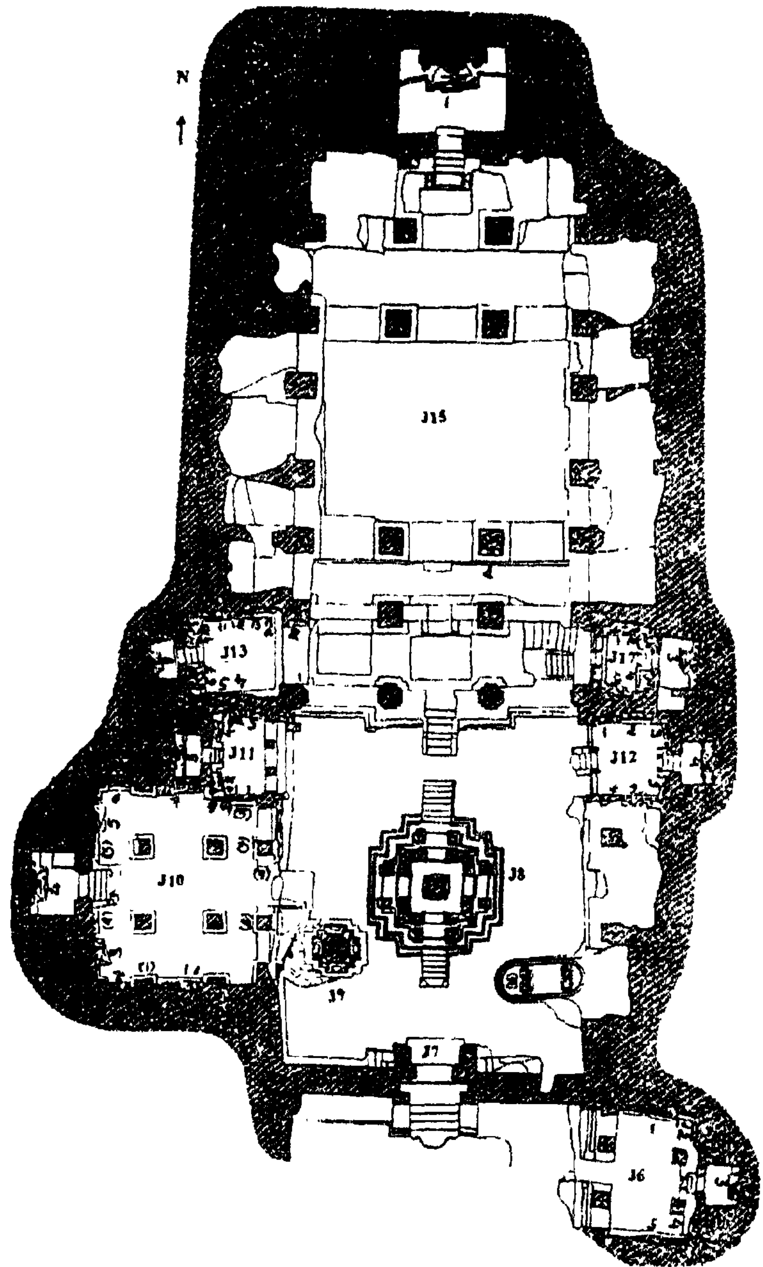


Figure 17 Costume and jewellery-J2 & J3 at Ellora



Ground plan of lower storey of Indra sabha
(after Fergusson & Burgess 1880)

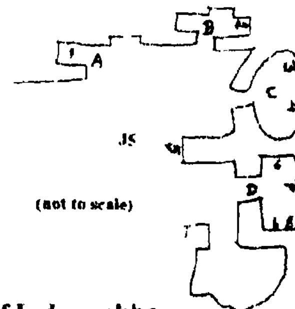


Figure 18 Ground plan of J5, J6 and lower storey of Indra sabha

J6

1 Kamatha's attack on Parsvanatha
1a Seated Rsabhanatha
2 Sarvanubhuti
3 Seated Jina
4 Ambika
5a Seated Jina
5 Penance of Bahubali

J10

1 Kamatha's attack on Parsvanatha
2 Kamatha's attack on Parsvanatha
3 Sarvanubhuti
4 Seated Jina
5 Ambika
6 Jina and *Dikpalas*
7 Penance of Bahubali
8 Attack on Parsvanatha
(1) Seated Jina
(2) & (3) Standing Jina
(4) Seated Jina
(5) Standing Jina
(6) Penance of Bahubali
(7) Seated Rsabhanatha
(8) Standing figure

J11

1 Kamatha's attack on Parsvanatha
1a Seated Jina
2 Sarvanubhuti
3 Seated Jina
4 Ambika
5a Seated Jina
5 Penance of Bahubali

J12

1 Sarvanubhuti
2 Two seated Jinas
3 Kamatha's attack on Parsvanatha
4 Seated Jina
5 Penance of Bahubali
6 Two seated Jinas
7 Ambika

J13

1 & 2 Standing Jina
4 Attack on Parsvanatha
5 Seated Jina
6 Sarvanubhuti
7 & 9 Sarasvati
8 Seated Jina
10 Ambika
10a Seated Jina
11 Seated Jina
12 Penance of Bahubali
13 Seated Rsabhanatha
13a Standing Jina

J15

1 Seated Jina
2 Standing Jina

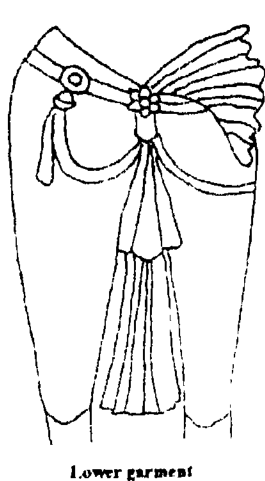
J17

1 Kamatha's attack on Parsvanatha
2 Sarvanubhuti
3 Seated Jina
4 Ambika
5 Penance of Bahubali

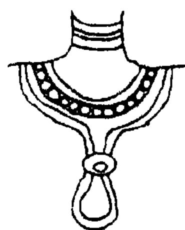
J6

a. 1 Attack on *Parsiva*

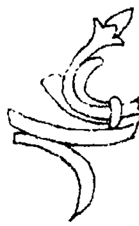
Padmavati



Lower garment



Necklace

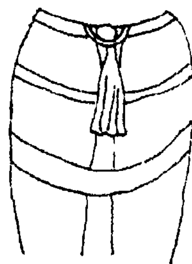


Armlet

(iii)

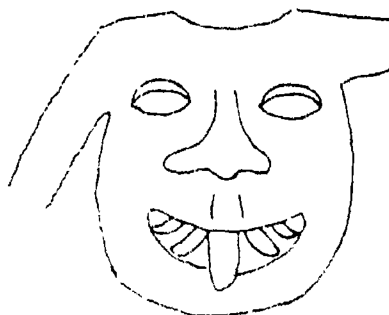


Headdress



Lower garment

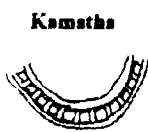
(iv) Figure with udaramukha





Hair style

Kamatha

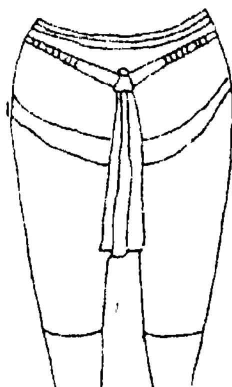


Neklace

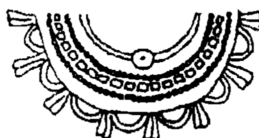


Crown

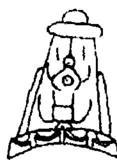
b. 2 *Sarvanubhuti*



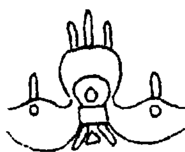
Lower garment



Necklace

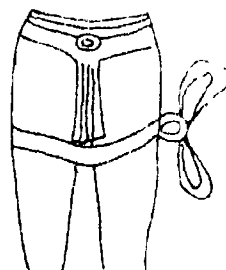


Crown

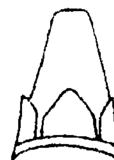


Armlet

Attendants



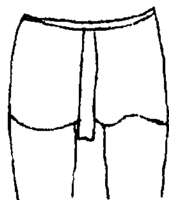
Lower garment



Crown

c. 4 *Ambika*

Brahmana



Lower garment

Figure 19 Costume and jewellery-J6 at Ellora

J10

1 Attack on *Parshva*

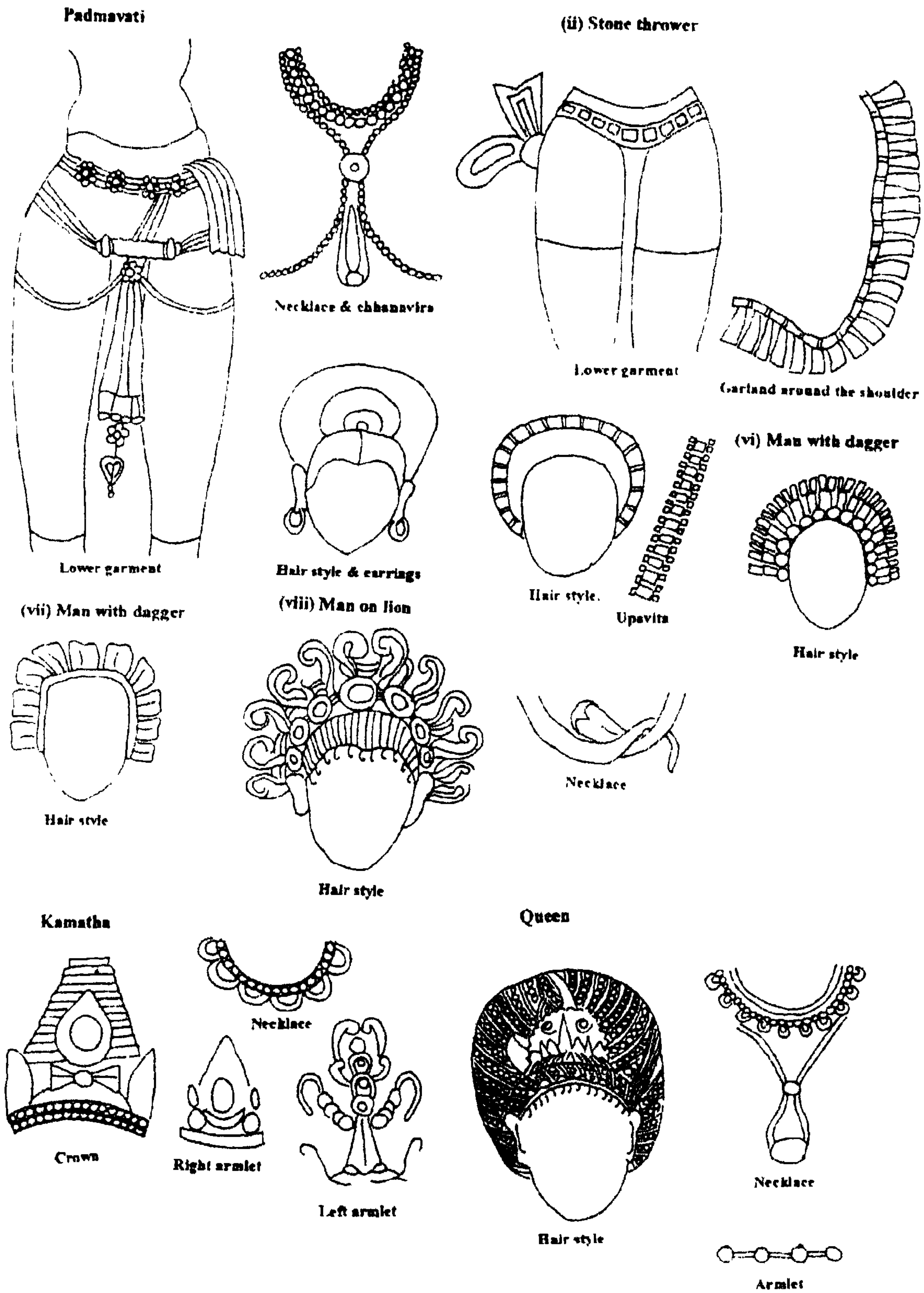
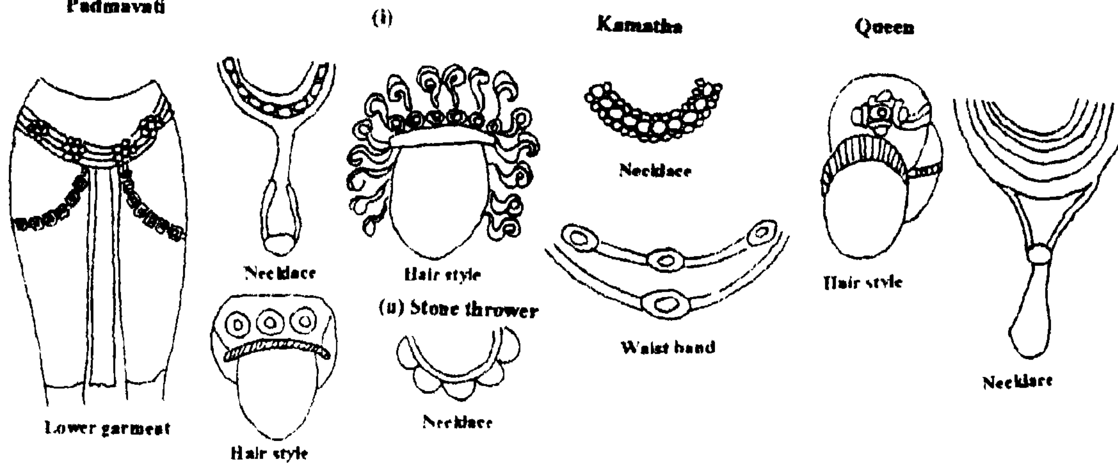
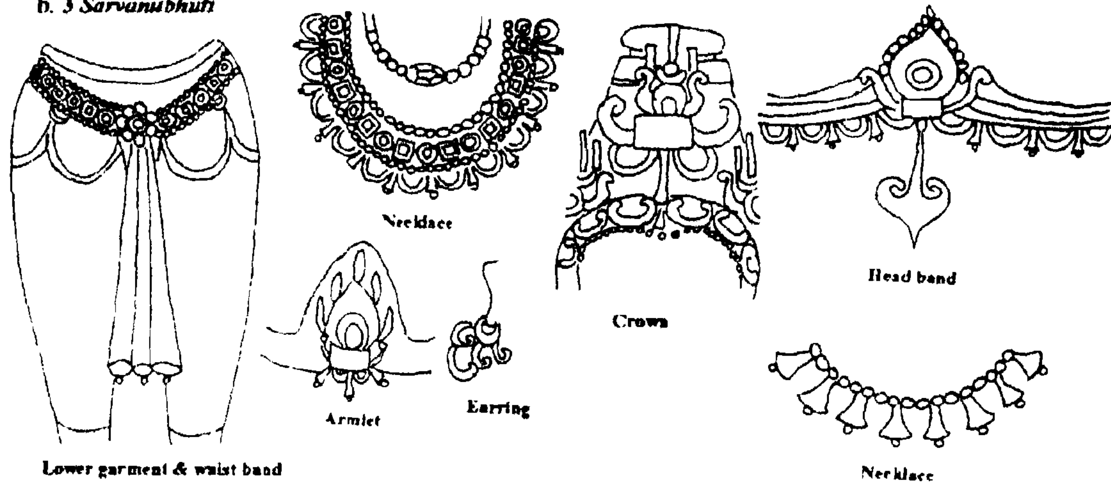


Figure 20 Costume and jewellery-J10 at Ellora





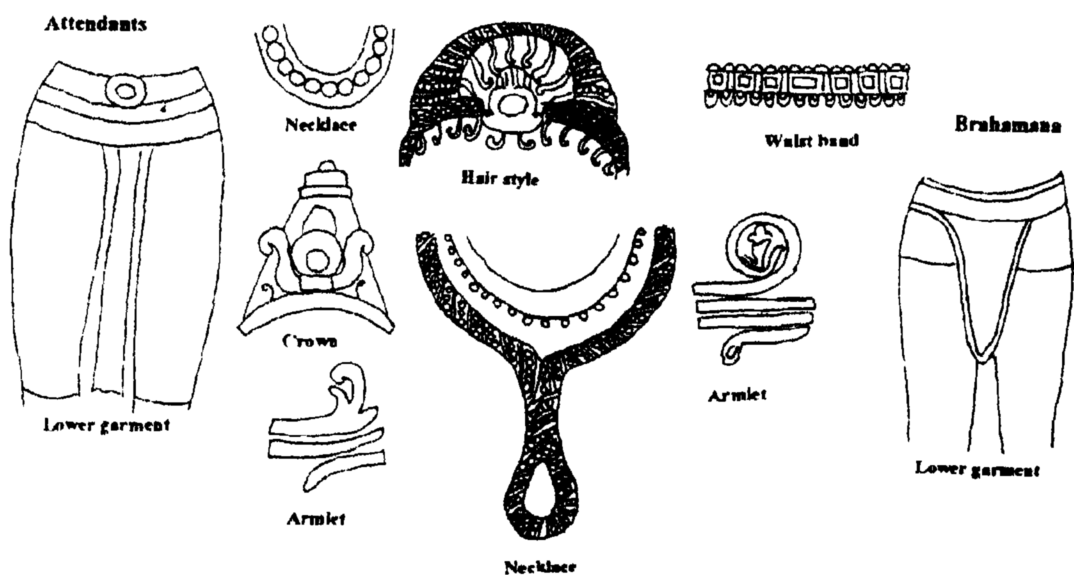
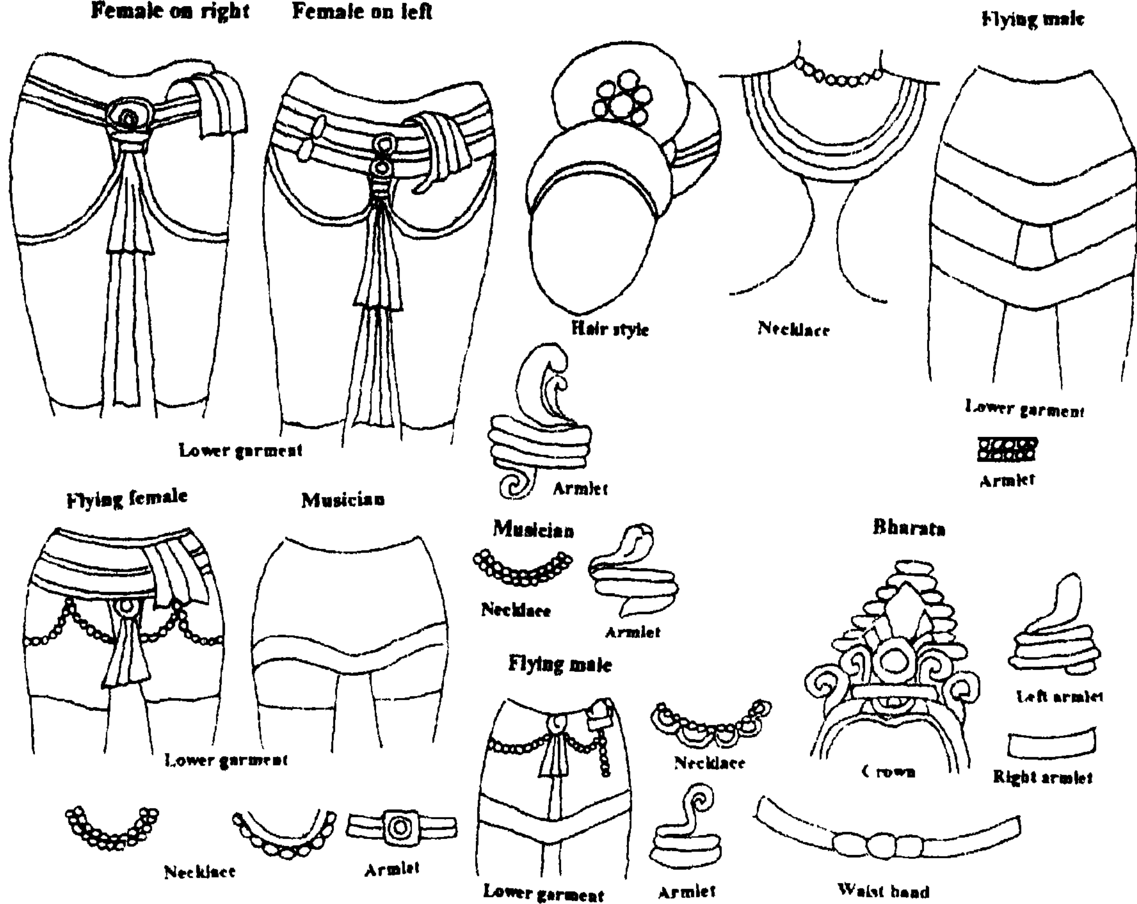
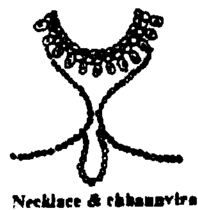


Figure 21 Costume and jewellery -J10 at Ellora

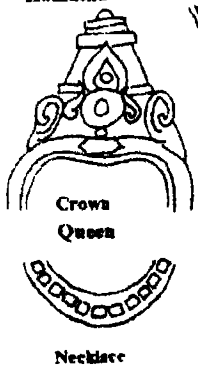
J10
a.7 Penance of *Bahubali*

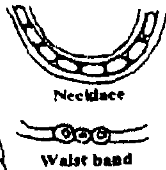


b. 8 Attack on *Parshva*
Padmavati



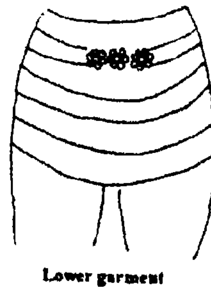
Kamatha





Hair style

c. 4 Seated *Jina*
Right chauri bearer







Left chauri bearer



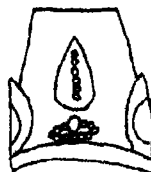
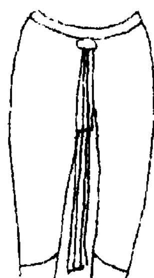


Figure 22 Costume and jewellery-J10 at Ellora

J11

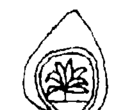
a. 1 Padmavati





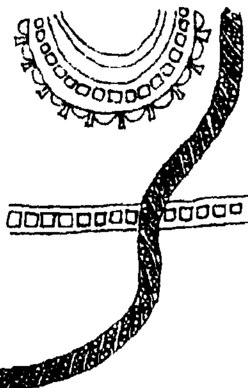
Kamatha



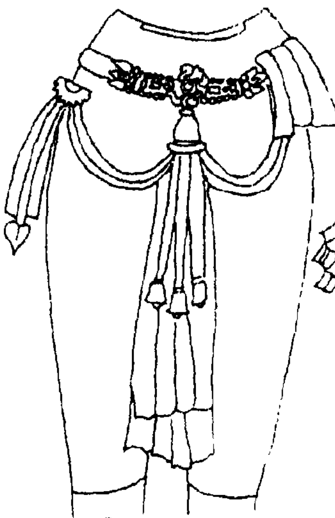




b. 2 *Sarvanubhuti*



c. 4 *Ambika*

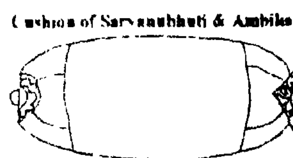






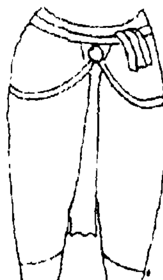




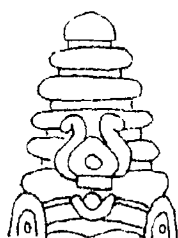


d. Penance of *Bahubali*

Females

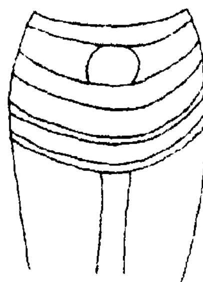


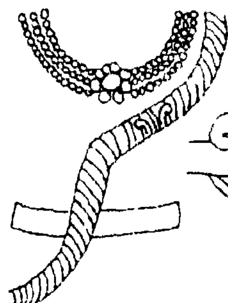
Flying males

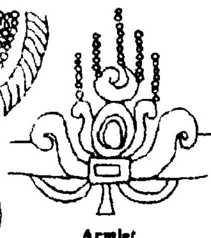


e. 3 Seated *Jina*

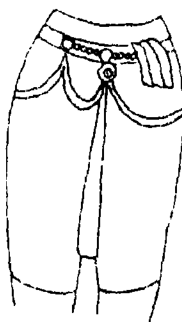
Right chauri bearer

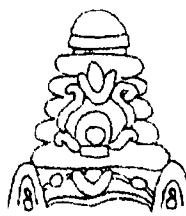


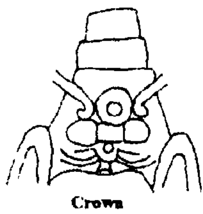


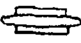


Flying females



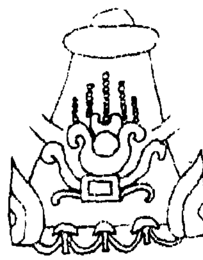






Earring

Left chauri bearer



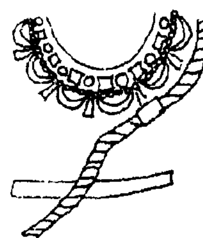


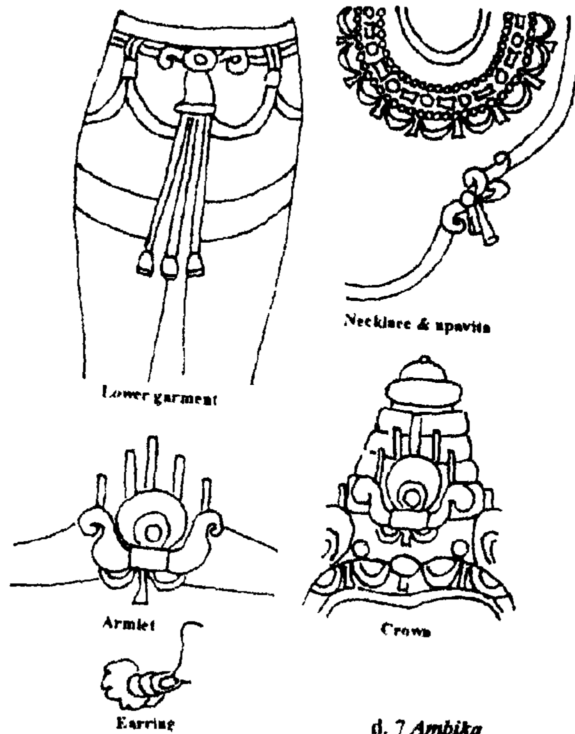


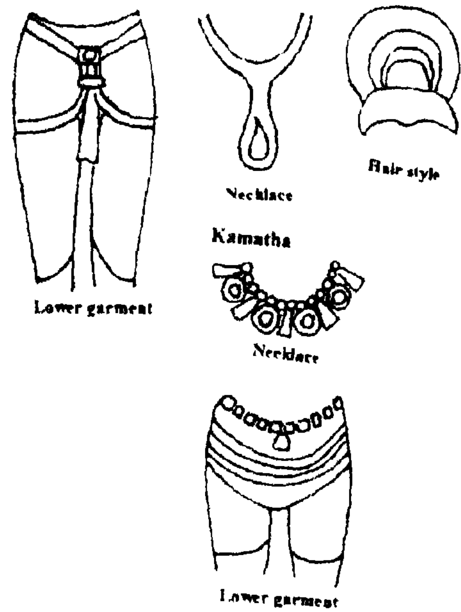
Figure 23 Costume and jewellery-J11 at Ellora

J12

a. 1 *Sarvanubhuti*

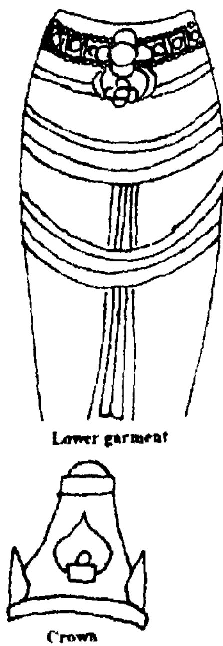
b. Attack on *Parshva*
Padmavati

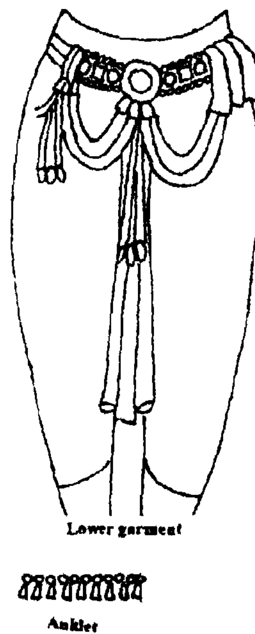




c. 4 Seated *Jina*
Chauri bearers

d. 7 *Ambika*





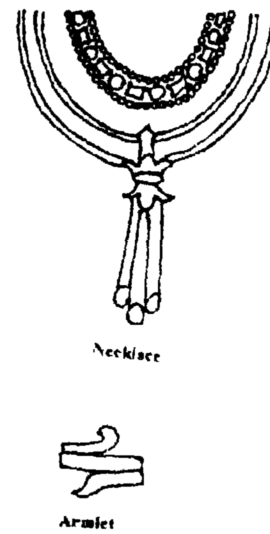


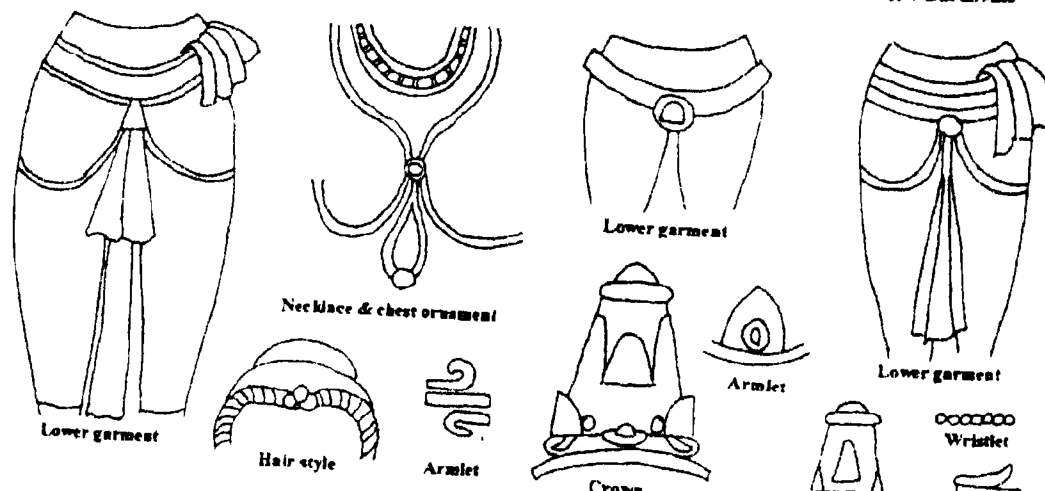
Figure 24 Costume and jewellery-J12 at Ellora

J13

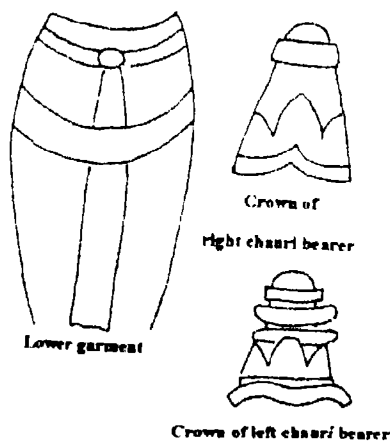
a. 4 Attack on *Parsiva*
Padmavati

b. 6 *Sarvanubhuti*

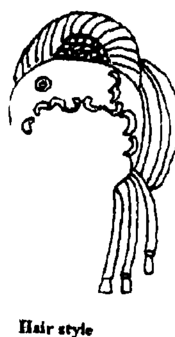
c. 7 *Sarasvati*



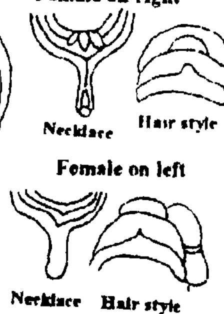
d. 8 Seated *Jina*
Chauri bearers



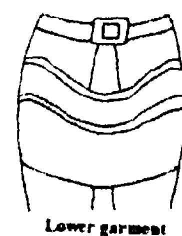
e. *Ambika*



f. 12 Penance of *Bahubali*
Female on right



Bharata



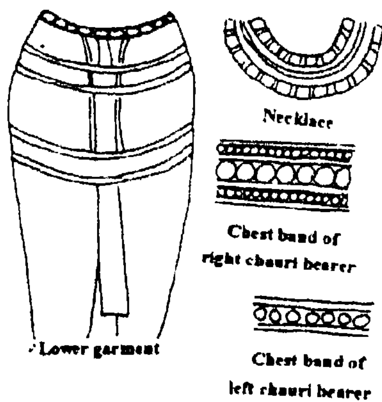
Lower garment

Crown

Armlet

J15

g. Seated *Jina*
Chauri bearers

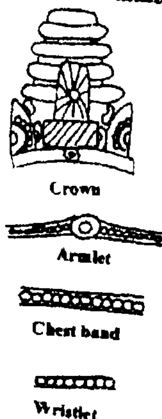


Armlet

Crown

J16

h. 1a *Sarvanubhuti*



i. 2 Seated *Jina*

Chauri bearer

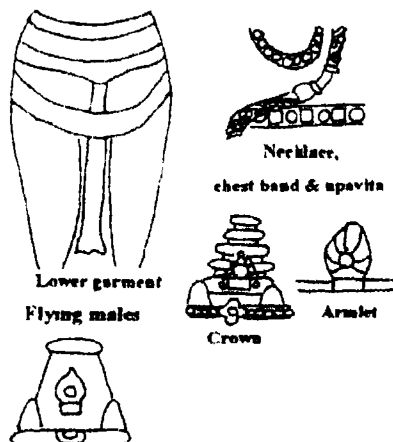


Figure 25 Costume and jewellery-J13, J15 & J16 at Ellora

J14

a. Attack on *Parshva*

Padmavati

Lower garment

Necklace

Hair style

(i) Man with trident

Hair style

Waist band

(ii) Stone thrqwer

Lower garment

Hair style

(iii) Man on bull

Lower garment

Necklace

Necklace

Armlet

Chest band

Kámatha

Necklace

Queen

Hair style

b. 2 *Sarvanubhuti*

Lower garment

Elephant's head band

Necklace, chest band & upavita

Crown

Armlet

c. 3 Seated *Jina*

Chauri bearers

Lower garment

Necklace, chest band & upavita

Crown

Armlet

d. 4 *Ambika*

Lower garment

Necklace

Border around halo

Hair style

Armlet

Earring

Chauri bearer

Lower garment

Crown

Child

Necklace

Hair style

e. 6 Penance of *Bahubali*

Females

Lower garment

Armlet

Earring

Hair style of female on right

Hair style of female on left

Bharata

Lower garment

Armlet

Wristlet

Crown

Necklace

Garland bearers

Crown

Cymbal player

Turban



Figure 26 Costume and jewellery-J14 at Ellora

J17

a. 1 Attack on *Parshva*

Padmavati

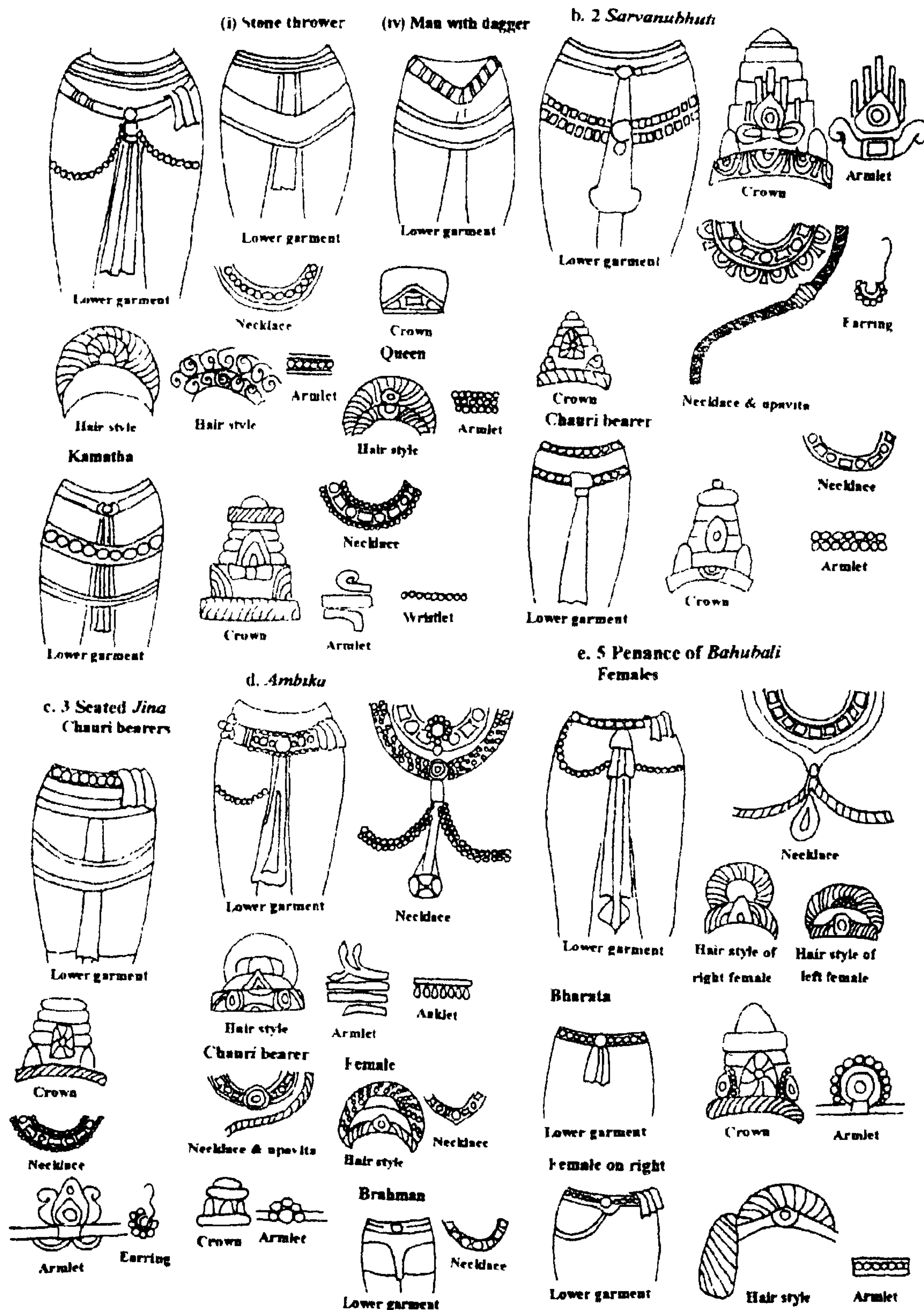
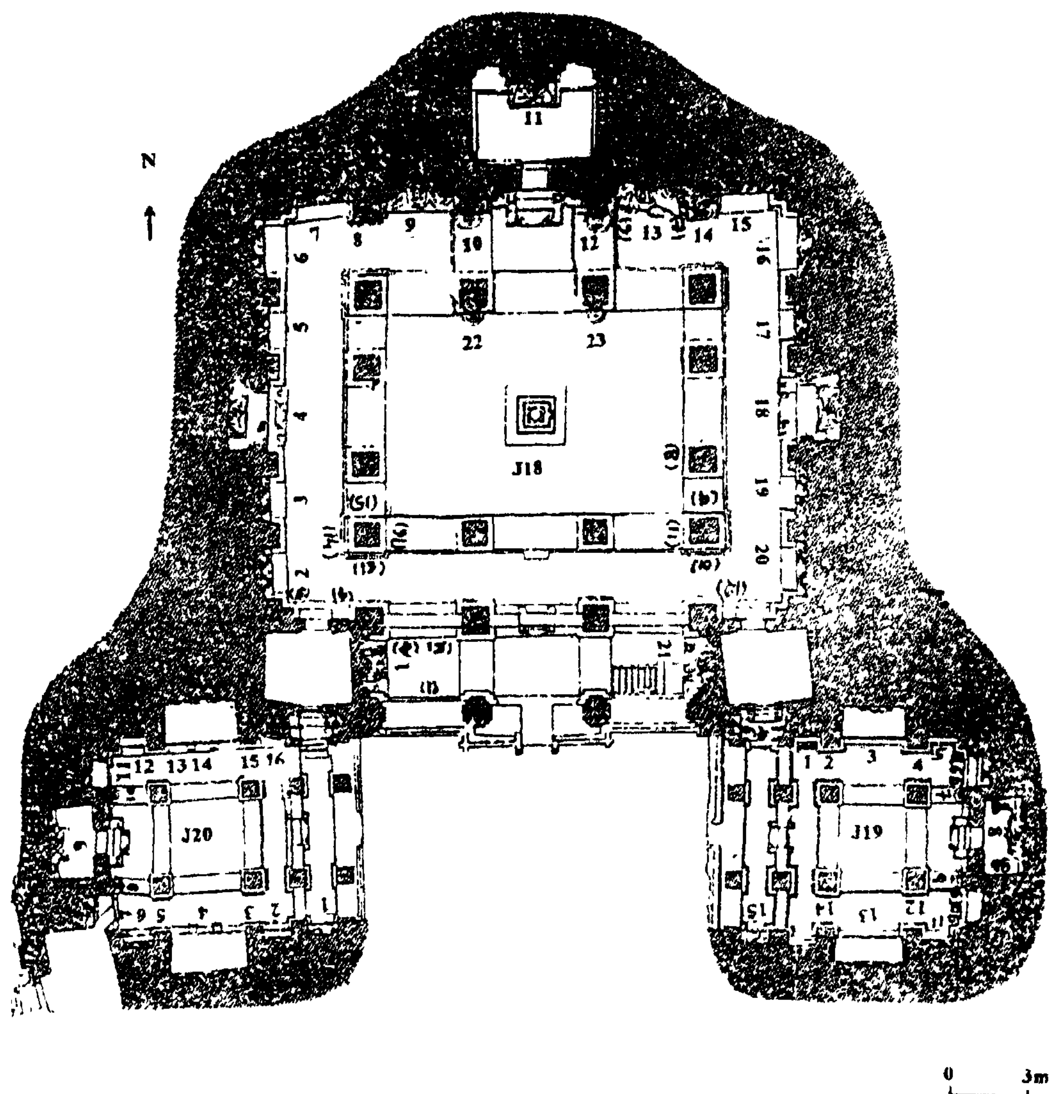
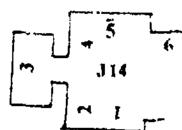


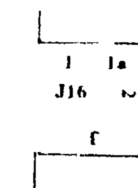
Figure 27 Costume and jewellery-J17 at Ellora



Ground plan of upper storey of Indra sabha
(after Fergusson & Burgess 1880)



(Below J20)



(Below J19)

(not to scale)

Figure 28 Ground plan of J14, J16 and upper storey of Indra sabha

J14
1 Kamtha's attack on Parsvanatha
2 Sarvanubhuti
3 Seated Jina
4 Ambika
5 Two seated Jinas
5 Penance of Bahubali

J16
1 Kamatha's attack on Parsvanatha
1a Sarvanubhuti
2 Seated Jina
3 Penance of Bahubali

J18
1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Seated Jina
5 to 7 Two seated Jina
8 Seated Jina
9 Kamatha's attack on Parsvanatha
10 Standing Jina
11 Seated Jina
12 Standing Jina
13 Penance of Bahubali
14 Seated Jina
15 to 17 Two seated Jinas
18 Seated Jina
19 & 20 Two seated Jinas
21 Ambika
22 & 23 Standing Jina
(1) *Panchaparmeshthis*
(2) Man entering temple
(3) Temple
(4) Padmavati
(5) Sarasvati
(6) Seated Jina
(7) Seated Jina
(8) Goddess on lotus
(9) Standing Jina
(10) Standing Jina
(11) Standing Parsvanatha
(12) Two standing Jinas
(13) Standing Rsabhanatha
(14) Standing Jina
(15) Standing Jina
(16) Standing Parsvanatha

J19A
1 Four-armed goddess
2 Three seated Jinas
3 Sarvanubhuti

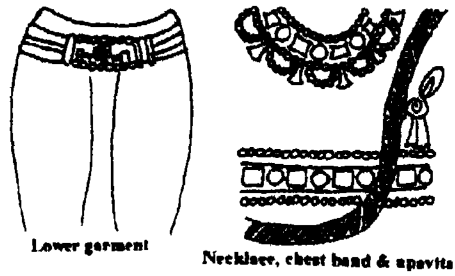
J19
1 & 2 Two seated Jinas
3 Kamatha's attack on Parsvanatha
4 & 5 Two seated Jinas
6a, 6 Seated Jina
6b Seated Parsvanatha
7 Standing Jina
8a, 8, 8b Seated Jina
9 Standing Jina
10a, 10, 10b Seated Jina
11 & 12 Two seated Jinas
13 Penance of Bahubali
14 Two seated Jinas
15 Ambika

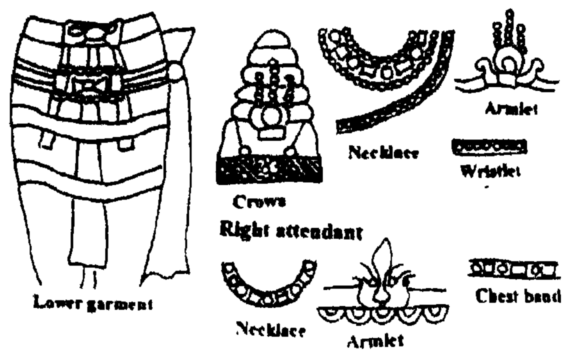
J20A
1 Ambika
2 Chakresvari

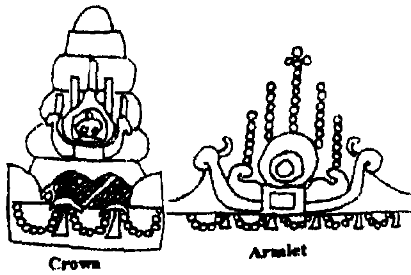
J20
1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Kamatha's attack on Parsvanatha
5 & 6 Two seated Jinas
7 Seated Jina
8 Standing Jina
9 Seated Jina
10 Standing Jina
11 Seated Jina
12 & 13 Two seated Jinas
14 Penance of Bahubali
15 & 16 Two seated Jinas

J18

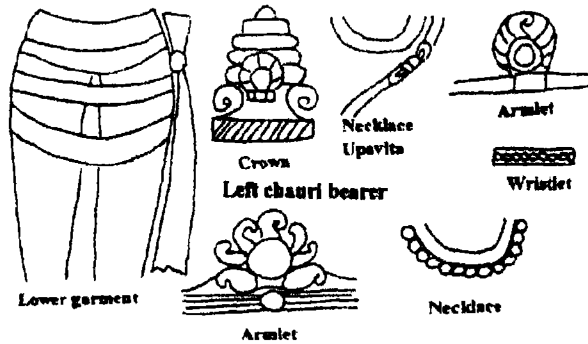
a. 1 *Sarvanubhuti*



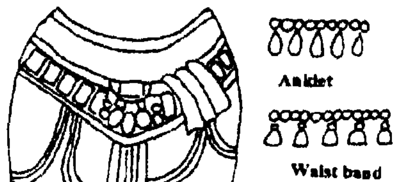


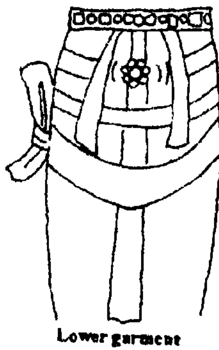


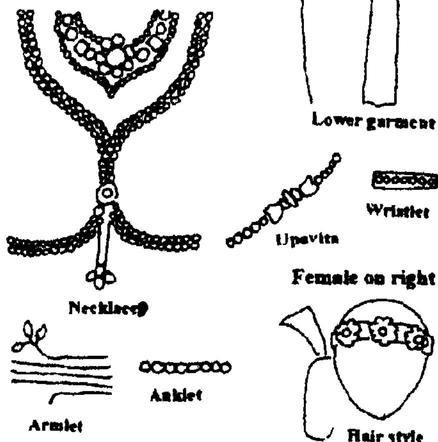
c. 11 Seated Jina chauri bearers



b. 21 *Ambika*







d. (5) Sarasvati

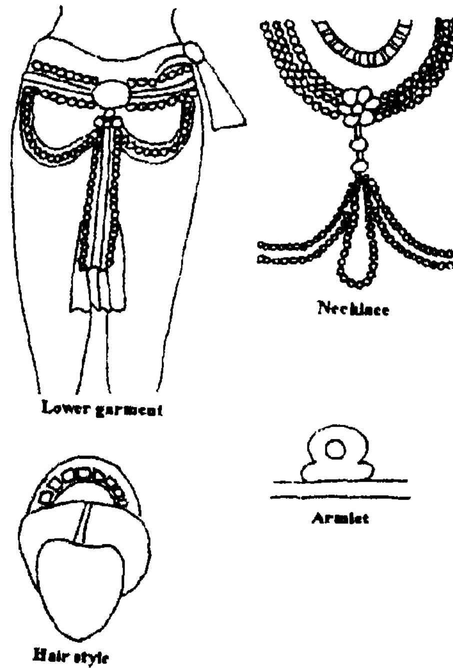
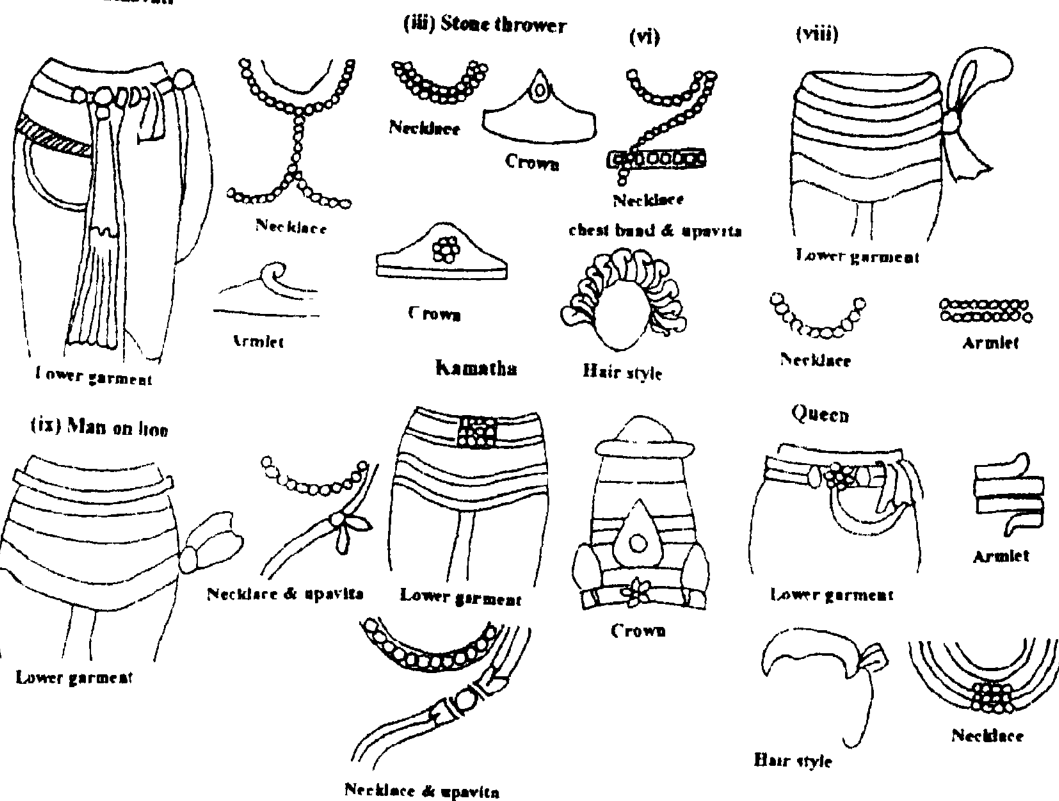


Figure 29 Costume and jewellery-J18 at Ellora

J18

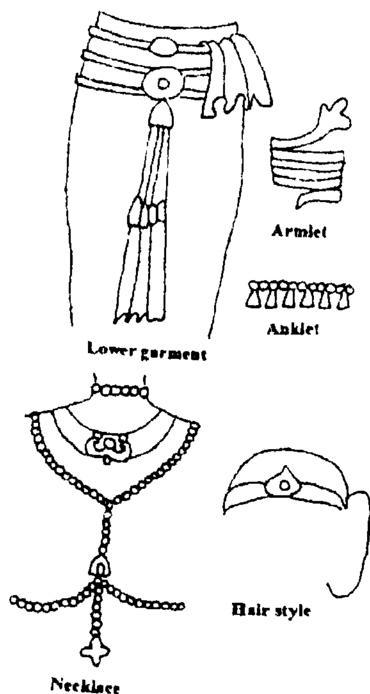
a. 9 Attack on *Parshva*

Padmavati

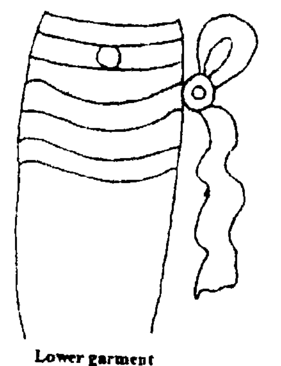


b. 13 Penance of *Bahubali*

Females



Bharata



c. 5 Seated *Jina*

Chauri bearers

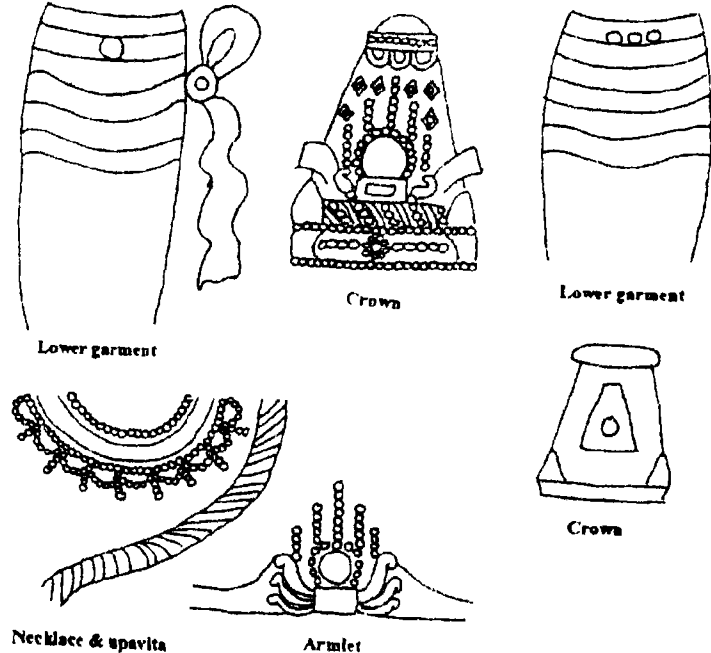
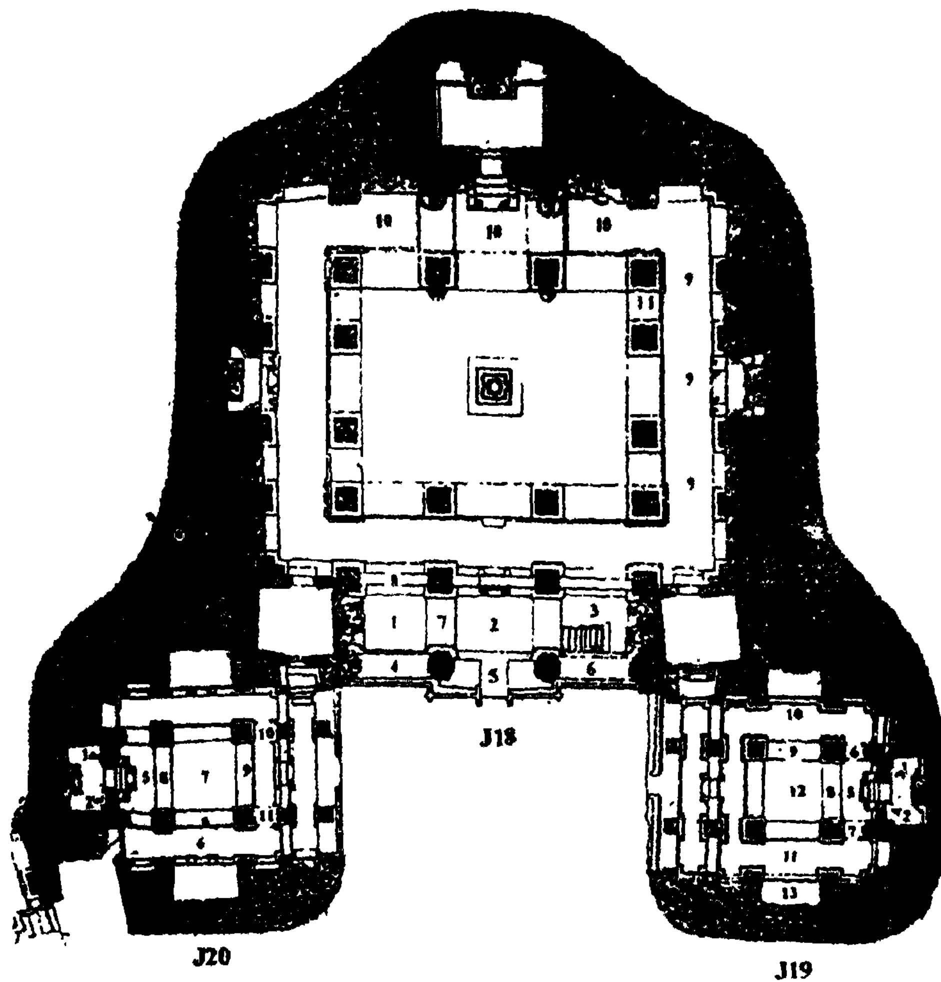


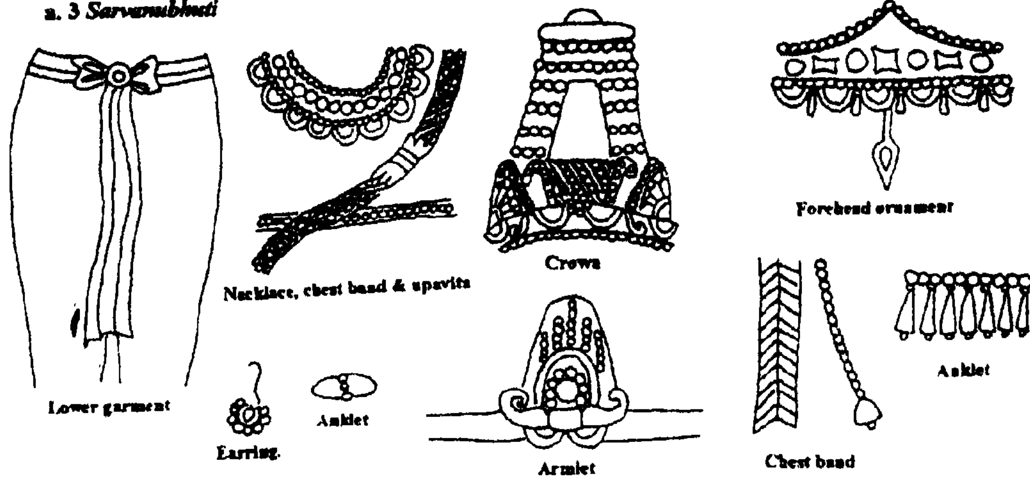
Figure 30 Costume and jewellery-J18 at Ellora

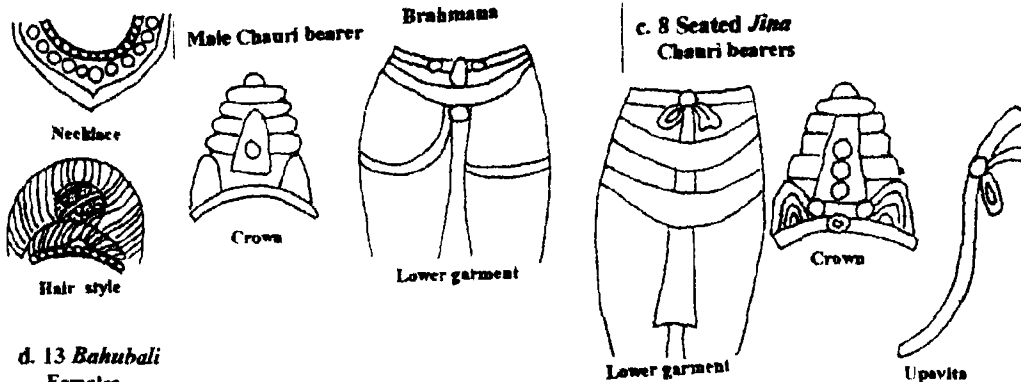


J18	J19	J20
1 Lotus	1 Flying Couples	1 Figures
2 Lotus	2 Flying Couples	2 Figures
3 Lotus	3 Parshvanatha	3 Parshvanatha
4 Seven Figures	4 Bahubali	4 Bahubali
5 Figures	5 Saudharmendra & Figures	5 Saudharmendra
6 Six Males	6 Two Couples & Four Females	6 Figures
7 Two Couples	7 Couple	7 Figures
8 Three Couples	8 Two Couples & a Fighting Scene	8 Couples
9 Flying Figures	9 Two Couples	9 Couples
10 Flying Figures	10 Figures	10 Figures
11 Floral Design	11 Figures	11 Figures
	12 Figures	
	13 Figures	

Figure 31 Placement of paintings in J18, J19 and J20 at Ellora

J19A & J19





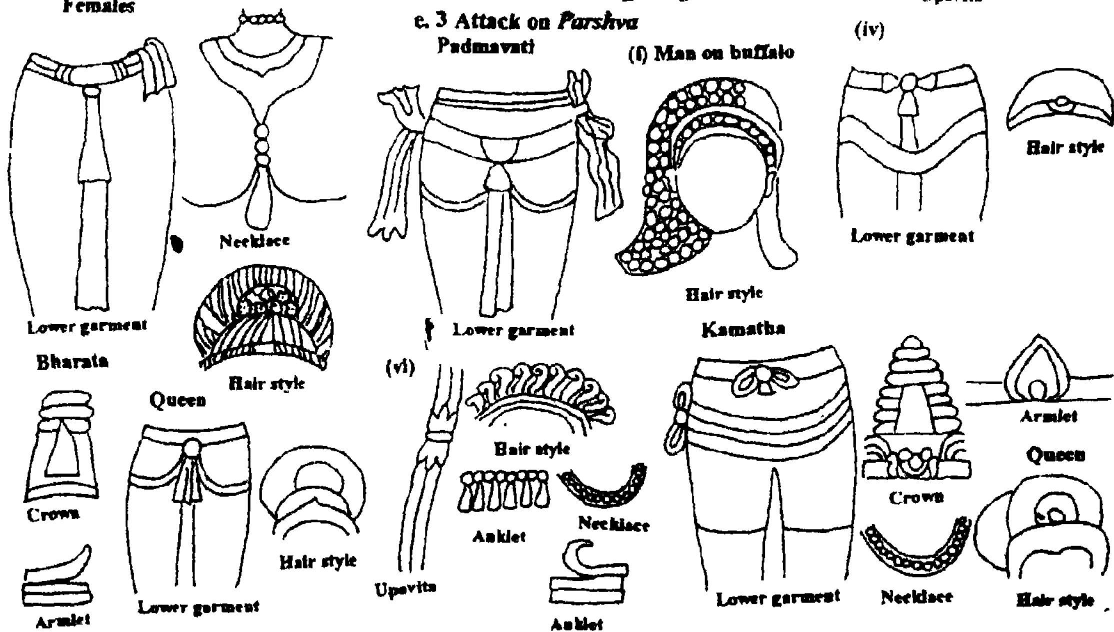
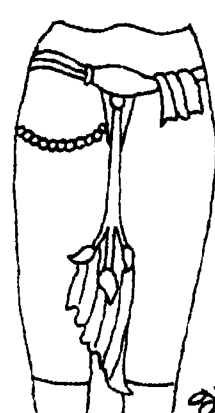


Figure 32 Costume and jewellery-J19A & J19 at Ellora

J20A & J20

J20A

a. 1 *Ambika*



Lower garment

Female chauri bearer



Hair style



Anklet

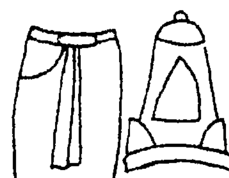


Wristlet



Necklace

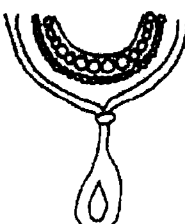
Male chauri bearer



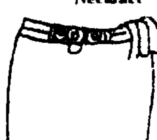
Lower garment

Crown

b. 2 *Chakreshvari*



Necklace



Lower garment

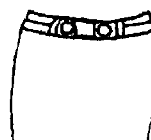
Devotee



Crown



Earring

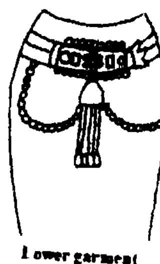




Necklace

J20

c. 1 *Sarvanubhuti*



Lower garment



Upper necklace



Chest band

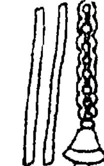


Anklet

Elephant



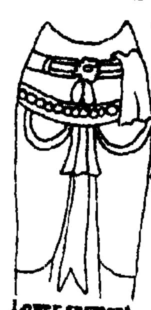
Head ornament



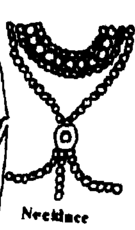
Chest band

d. 4 Attack on *Parshva*

Padmavati

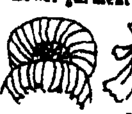


Lower garment

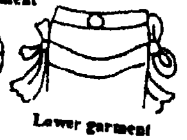


Necklace

(ii)

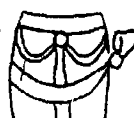


Hair style

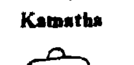


Lower garment

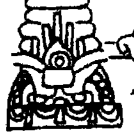
(iii)







Necklace

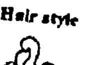


(ix)



Lower garment





Hair style

Kamatha



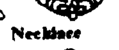
Crown

Armlet

Upavita

(vii)





Necklace



Armlet

Queen

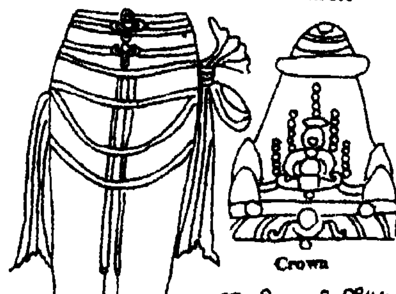


Lower garment

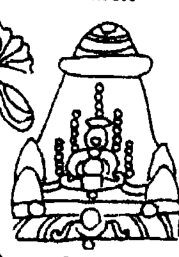
Anklet

Necklace

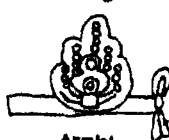
e. 9 Seated *Jina*-chauri bearers



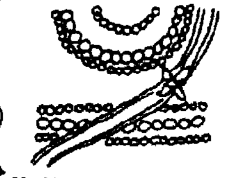
Lower garment



Crown



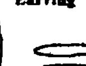
Armlet



Necklace, chest band & upavita



Earring



Wristlet

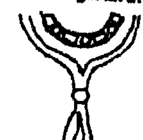
f. 14 Penance of *Bahubali*.

Female on right



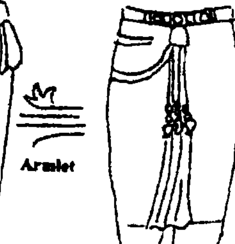
Armlet

Lower garment



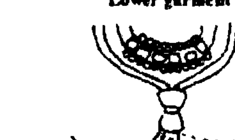
Necklace

Female on left



Armlet

Lower garment



Necklace

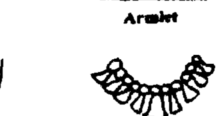
Queen



Hair style

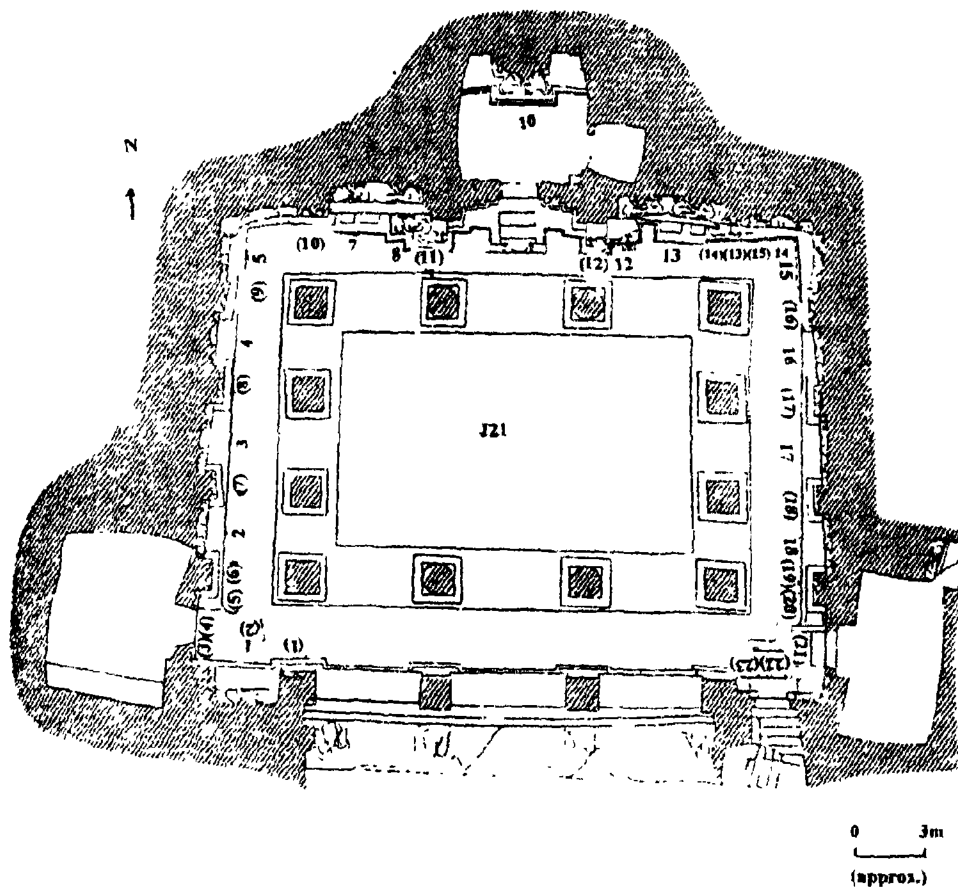


Armlet



Necklace

Figure 33 Costume and jewellery-J20A & J20 at Ellora



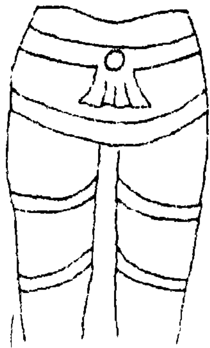
J21	(1) Seated Jina
	(2) Three seated Jinas
1 Seated Parsvanatha	(3a) Seated Jina
2b & 2c Two seated Jinas	(3b) Standing Parsvanatha
3b, 3c Two seated Jinas	(4) Standing Parsvanatha
4b Two seated Jinas	(5a) & (5b) Seated Jina
4c Seated Jina	(5c) Two seated Jinas
5b Standing Parsvanatha and seated Jina	(6) Seated Jina
5c Two seated Jinas	(7) Seated Jina
6b & 6c Two seated Jinas	(8) Seated Parsvanatha
7 Two seated Jinas	(9) Seated Jina
8 Sarvanabhuti	(10) Seated Jina
9 Standing Jina	(11) Seated Jina
10 Seated Jina	(12) Seated Jina
11 Standing Jina	(13) Seated Rsabhanatha
12 Ambika	(14) Seated Jina
13 Two seated Jinas	(15) Seated Jina
14 Two seated Jinas	(16) Seated Jina
15 Two seated Jinas	(17a) Kamatha's attack on Parsvanatha
16b & 16c Two seated Jinas	(17b) Standing Parsvanatha
17b Two seated Jinas	(18) Seated Jina
17c Three seated Jinas	(19) Seated Jina
18b & 18c Two seated Jinas	(20a) Standing Parsvanatha
	(20b) Seated Jina
	(21) Standing Jina
	(22) Seated Jina
	(23) Seated Jina

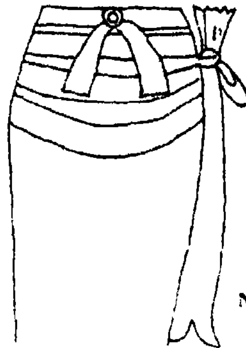
Figure 34 Ground plan of upper storey of Jagganatha sabha
(after Fergusson & Burgess 1880)

J21

a. 1 Attack on *Parshva*
Chauri bearers

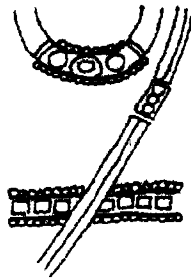
b. 7 Two seated *Jina*
Chauri bearers

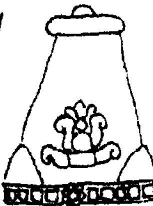




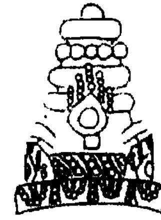
Lower garment

c. Unfinished *Dvarapala* on façade



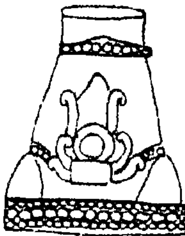


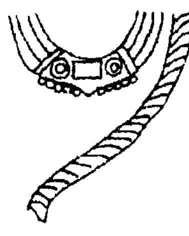


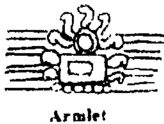


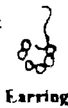


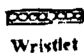
d. 8 *Sarvanubhuti*







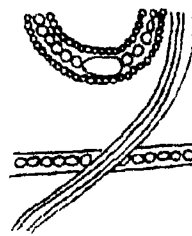




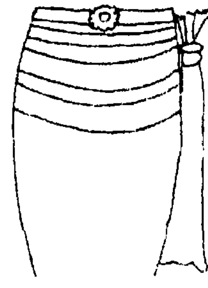
Elephant



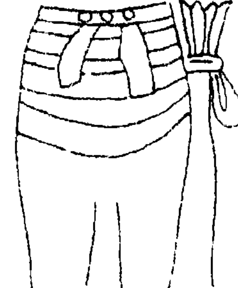
e. 13 Two seated Jinas-chauri bearers



Right Jina



Left Jina



Lower garment

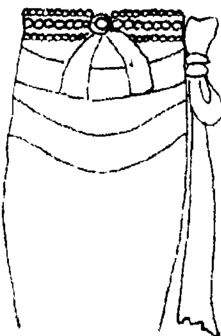


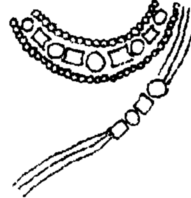


Crown

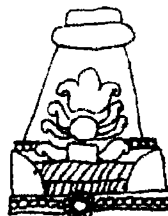
Crown

f. 10 Seated *Jina*
Chauri bearers

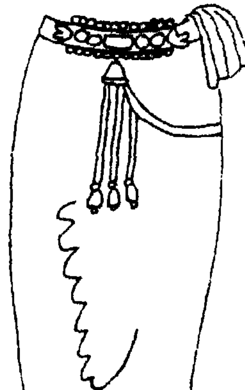








g. 12 *Ambika*



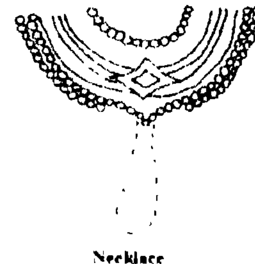
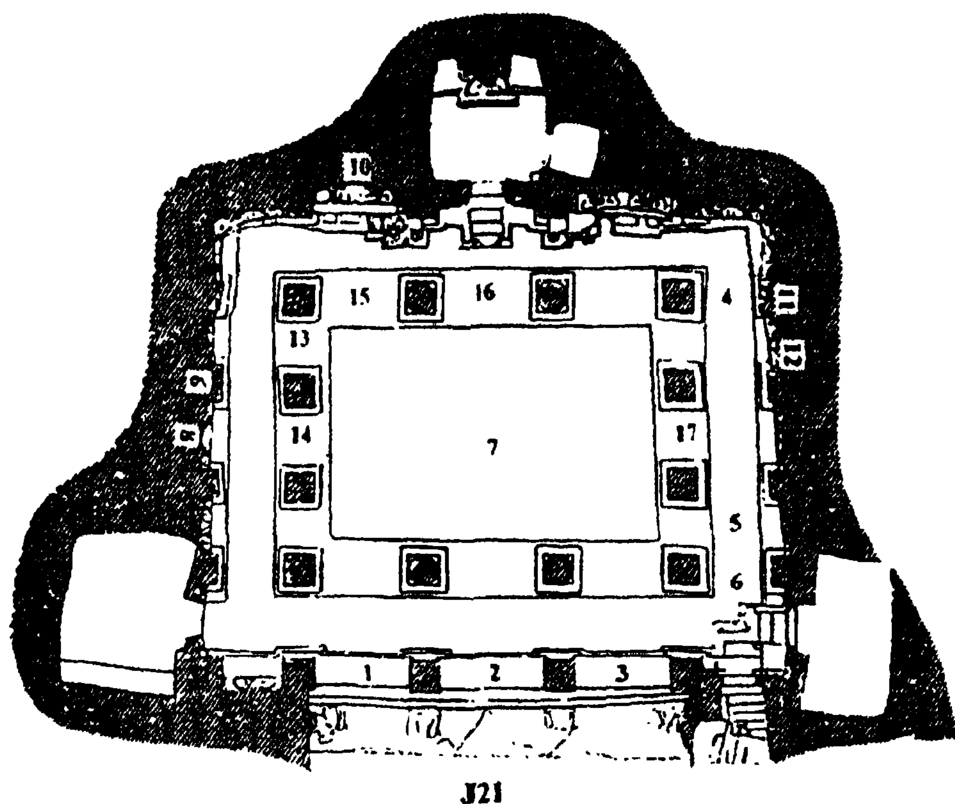






Figure 35 Costume and jewellery-J21 at Ellora



W. GRIGGS, PHOTO LITH. LONDON. S. E.

J21

1 Figures
2 Jina
3 Figures
4 Figures
5 Figures
6 Figures
7 Samvasarana
8 Jina
9 Standing Jina
10 Seated Jina
11 Bahubali & Seated Jina
12 Two Seated Jinas
13 Couple
14 Figures
15 Figures
16 Dancing Figures
17 Two Couples

Figure 36 Placement of paintings in J21 at Ellora

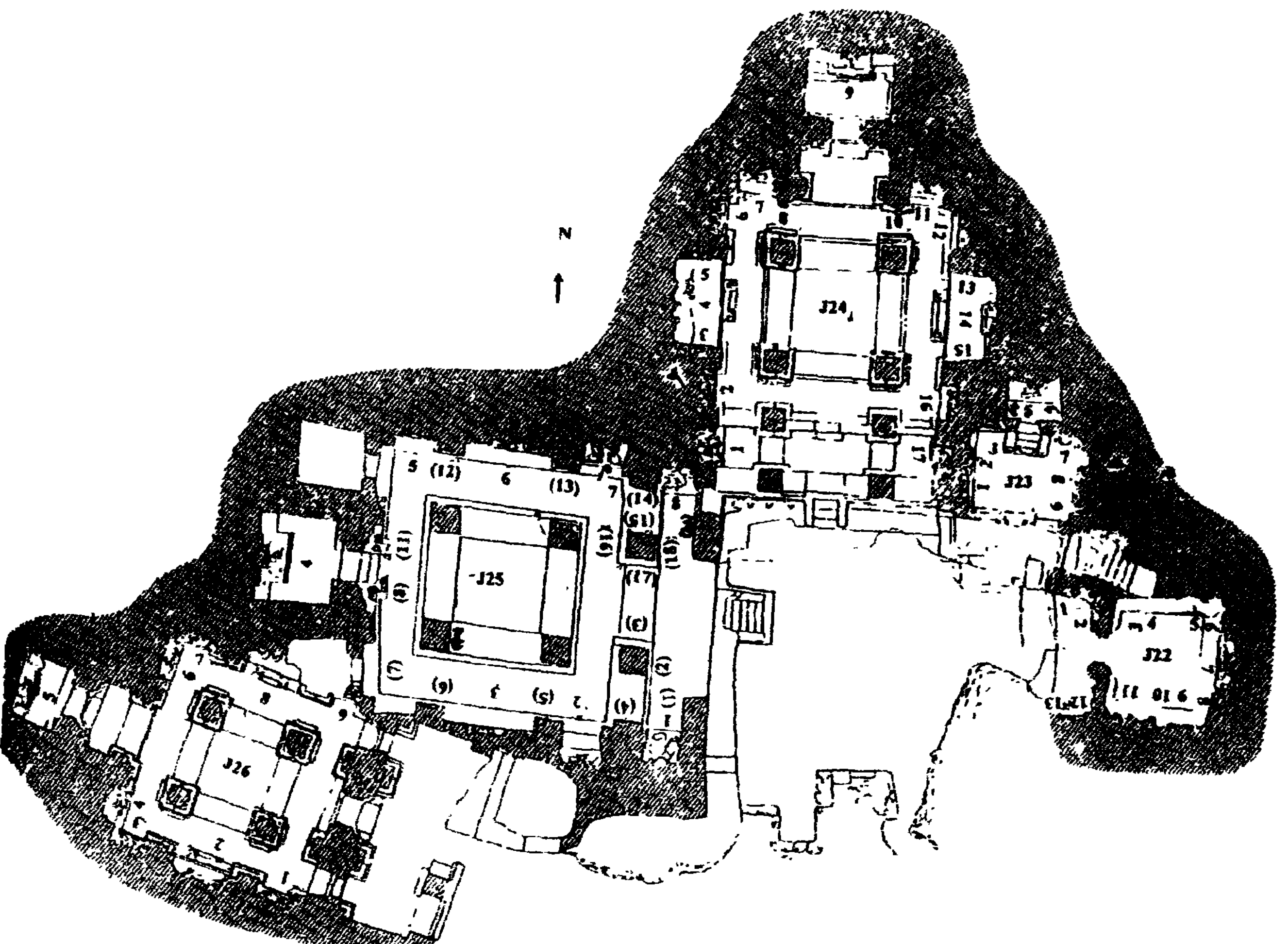


Figure 37 Ground plan of lower storey of Jagganatha sabha

(after Fergusson & Burgess 1880)

J22
1 Standing Parsvanatha
2 Kamatha's attack on Parsvanatha
3 Seated Jina
4 Standing Rsabhanatha
5 Kamatha's attack on Parsvanatha
6 Sarvanubhuti
7 Seated Jina
8 Ambika
9a & 9b Two seated Jinas
10 Kamatha's attack on Parsvanatha
11 Seated Jina
12a Sarvanubhuti
12b Seated Jina
12c Devotee
12d Ambika
13 Seated Jina

J23
1 Seated Jina
2 Kamatha's attack on Parsvanatha
3 Sarvanubhuti
4 to 6 Seated Jina
7 Ambika
8 Penance of Bahubali
9 Seated Jina

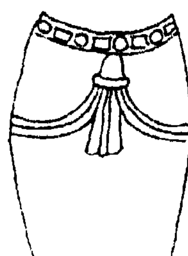
J24
1 Sarvanubhuti
2 & 3 Two seated Jinas
4 Kamatha's attack on Parsvanatha
5 & 6 Two seated Jinas
7 Seated Jina
8 StandingJina
9 Seated Jina
10 Standing Jina
11 Seated Jina
12 & 13 Two seated Jinas
14 Penance of Bahubali
15 & 16 Two seated Jinas
17 Ambika

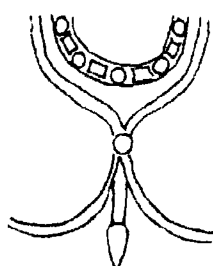
J25
1 Sarvanubhuti
2 Seated *Jina*
3 Kamatha' attack on Parsvanatha
4 Seated Jina
5a, 5b & 5c Two seated Jinas
6 Penance of Bahubali
7 Seated Jina
8 Ambika
(1a) Seated Jina
(1b) Two seated Jinas
(2) Seated Jina
(3a) & (3b) Seated Jina
(3c) Standing Jina with devotees
(4a) Seated Parsvanatha
(4b) Seated Jina
(5a, b), (6a, b), (7a, b, c), (8a, b) (9), (10), (11a, b), (12a, b, c) (13a, b), (14), (15), (16a, b) Seated Jina
(16c) Standing Jina with devotees
(17a) & (17b) Seated Jina
(17c) Standing Jina with devotees
(18) Seated Jina
(19a) Seated *Jina*
(19b) Standing Jina with devotees
(19c) Seated Jina
(19d) Two seated Jina
(19e, f, g, h) Seated Jina
(20) Standing Parsvanatha

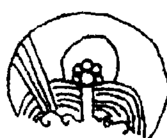
J26
1 Two seated Jinas
2 Kamatha's attack on Parsvanatha
3 Two seated Jinas
4 Sarvanubhuti
5 Seated Jina
6 Ambika
7 Two seated Jinas
8 Penance of Bahubali
9 Seated Jina

J22

a. 1 Attack on *Parshva*
Padmavti

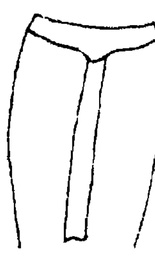








b. 2 Attack on *Parshva*
Padmavati



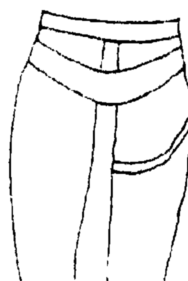
Kamatha



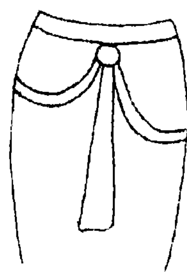
c. 6 *Sarasvati*



d. 7 Seated *Jina*
Chauri bearers



e. 8 *Ambika*

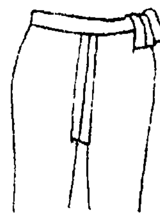




Attendant



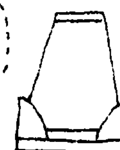
f. 1C Attack on *Parshva*
Padmavati





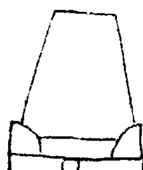


Kamatha

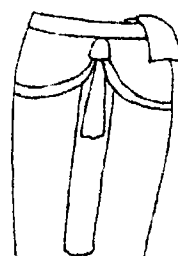


J25

g. 1 *Sarvanubhuti*

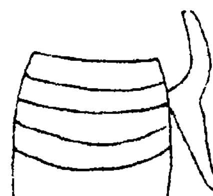


h. 3 Attack on *Parshva*'
Padmavati





(ii) Man with trident

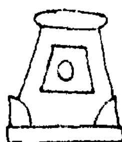


i. 8 *Ambika*



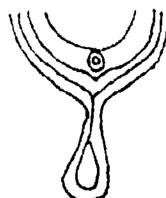


j. 4 Seated *Jina*
Chauri bearers



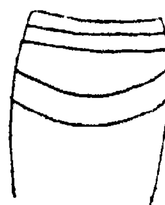
k. 6 *Bahubali*
Females



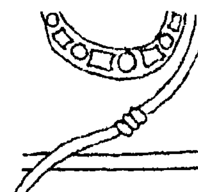


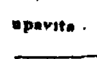


l. 7 Seated *Jina*-chauri bearers



Armlet





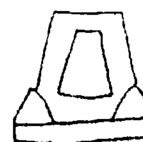


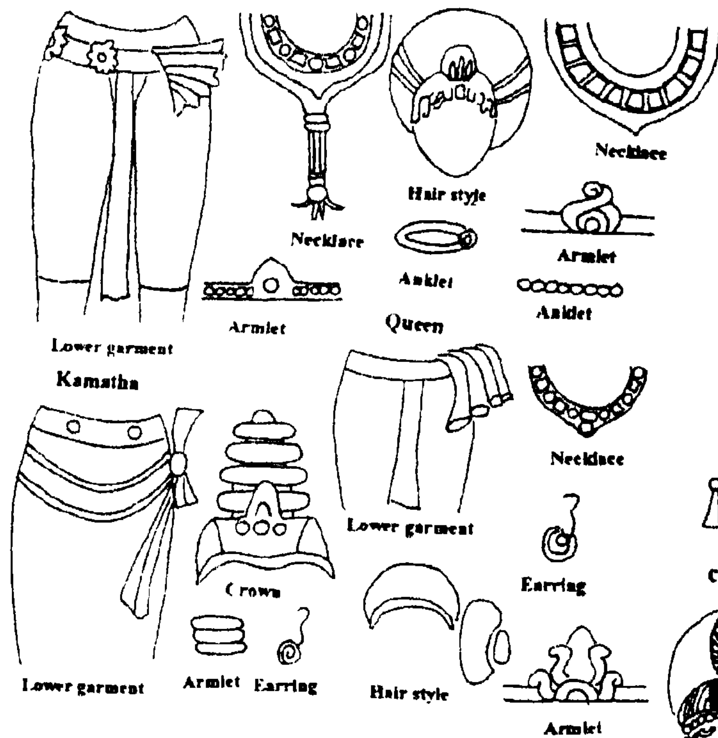
Figure 38 Costume and jewellery-J22 & J25 at Ellora

J23

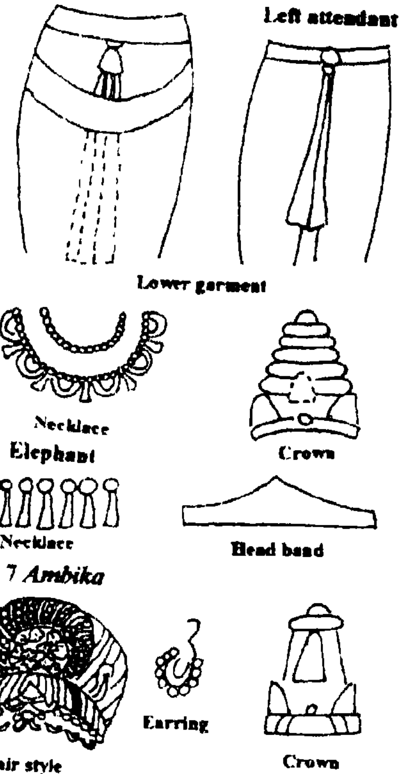
a. 2 Attack on *Parshva*

Padmavati

(iv) Man on lion



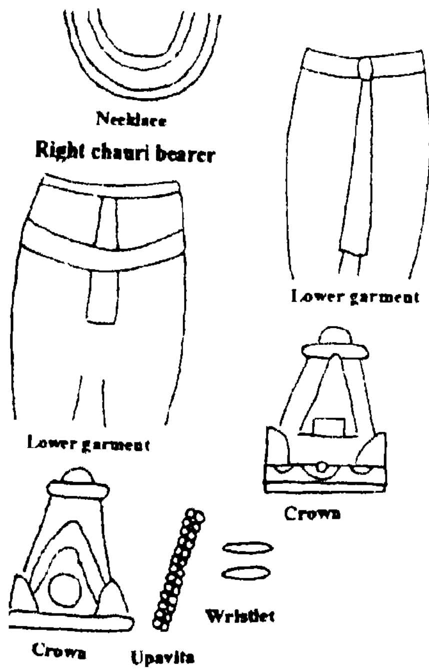
b. 3 *Sarvanubhuti*



d. 5 Seated *Jina*

Chauri bearers

Left chauri bearers



e. 8 Penance of *Bahubali*

Female on left

Female on right

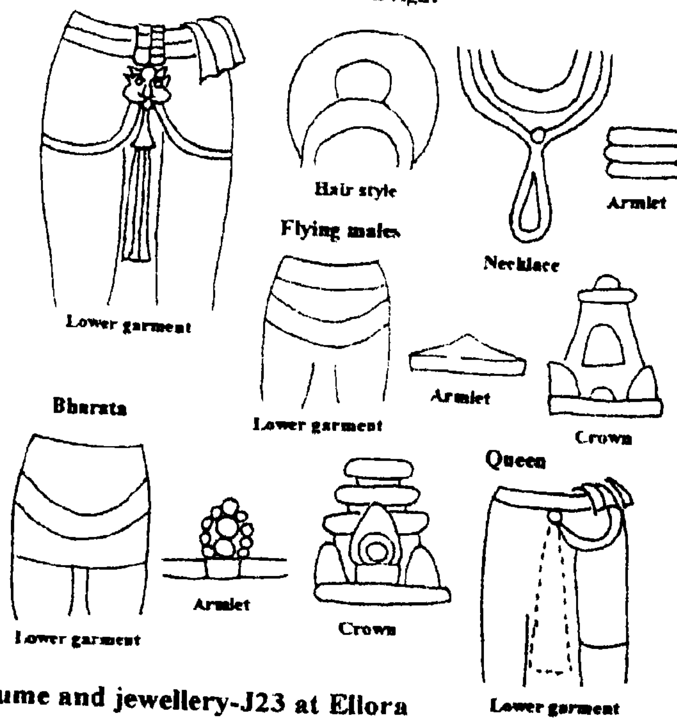


Figure 39 Costume and jewellery-J23 at Ellora

J24

a. 1 *Sarvanubhuti*

Lower garment

Necklace & upavita

Elephant

Head ornament

Male attendant on left

Lower garment

Armlet

Female attendant on left

Necklace

Earring

Lower garment

Armlet

Wristlet

Hair style

Armlet

Crown

Male attendant on right

Lower garment

Necklace & upavaita

Crown

b. 17 *Ambika*

Lower garment

Necklace & upavita

Armlet

Anklet

Hair style

Female chauri bearers

Lower garment

Necklace

Hair style

Male attendant

Lower garment

Necklace

Armlet

Male attendant

Lower garment

Child

Necklace

Waist band

c. 9 Seated *Jina*-chauri bearers

Right outer

Left outer

Left inner

Right inner

Lower garment

Crown

Earring

Crown

Armlet

Upavita

d. 4 Attack on *Parshva*

Padmavati

Lower garment

Hair style

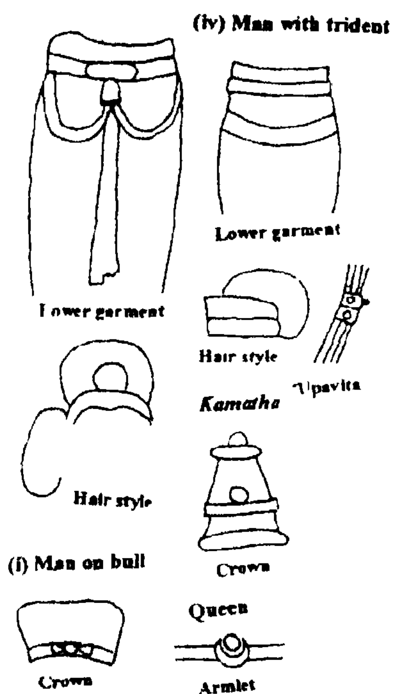
Kamatha

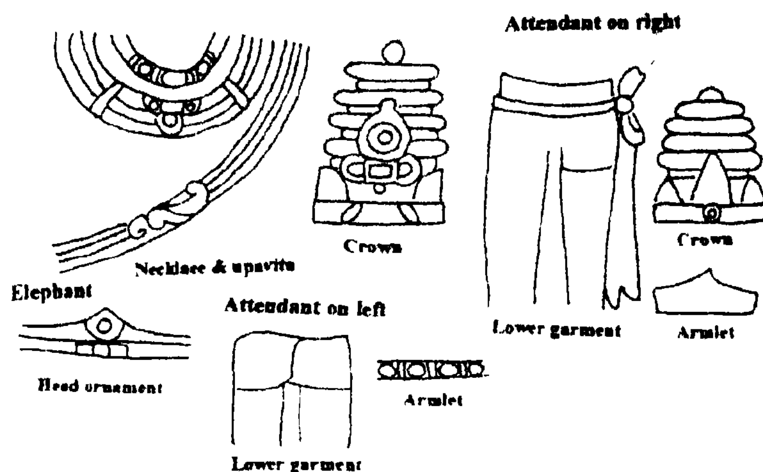
Crown

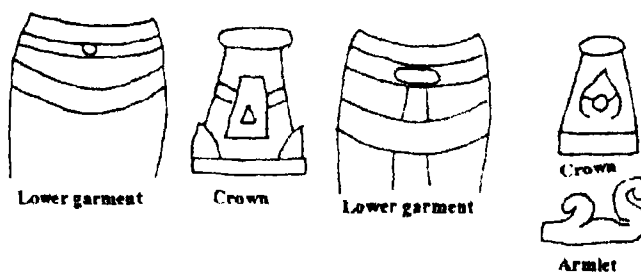


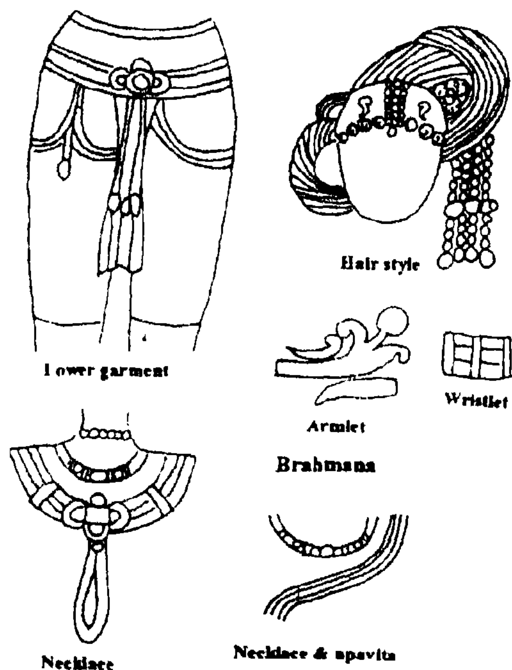
Figure 40 Costume and jewellery-J24 at Ellora

J26









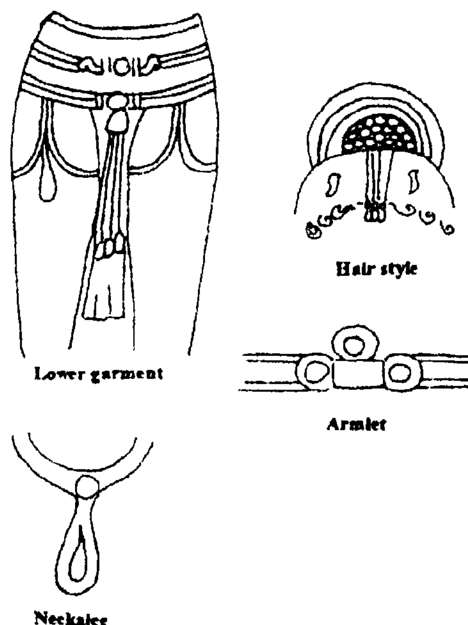
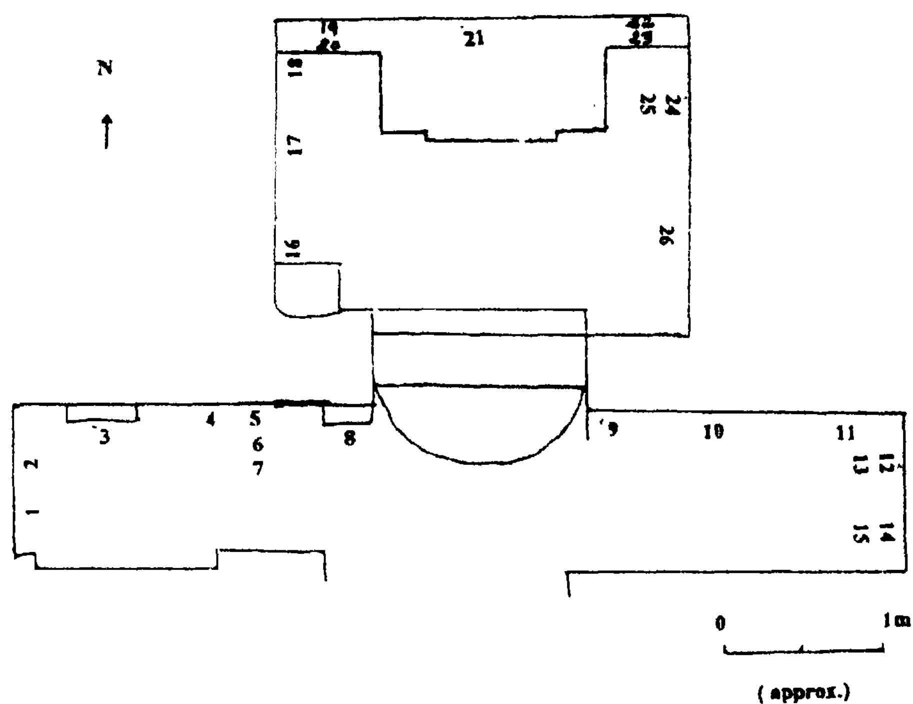
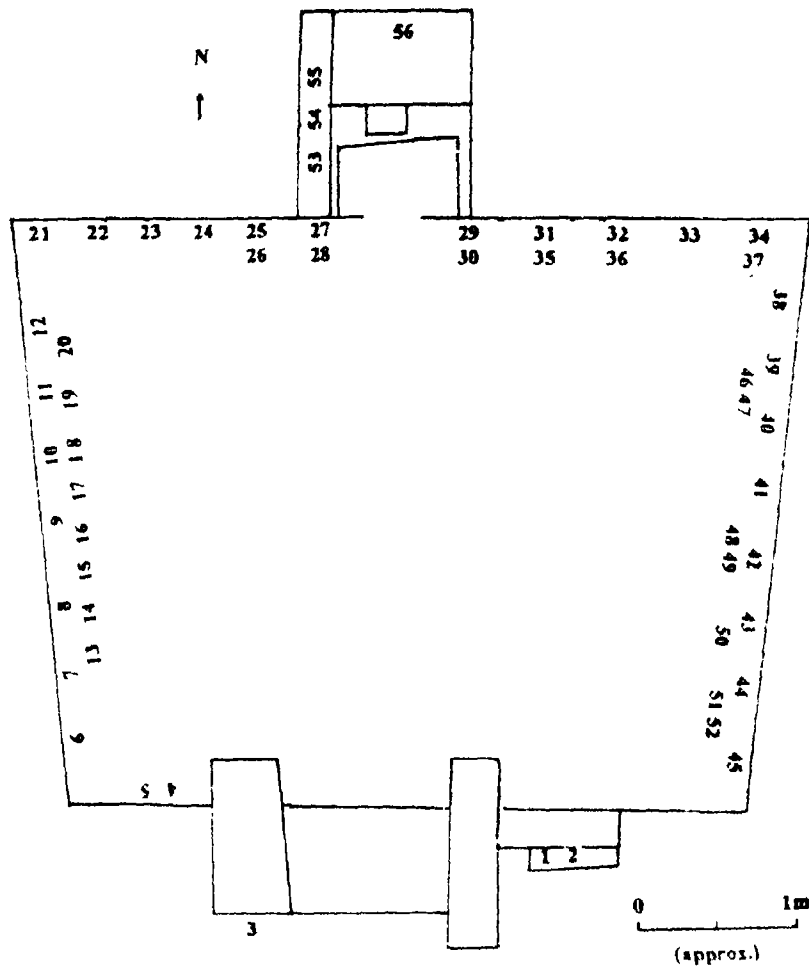


Figure 41 Costume and jewellery-J26 at Ellora



1 Seated Jina	14 Seated Jina
2 Chakresvari	15 Two seated Jinas
3 Kamatha's attack on Parsvanatha	16 Seated Suparsvanatha
4 Sarvanubhuti	17, 18 Seated Jina
5, 6, 7 Seated Jina	19 Seated Suparsvanatha
8 & 9 *Dvarapala*	20, 21 Seated Jina
10 Ambika	22 Two seated Jinas
11 Penance of Bahubali	23 Seated Jina
12 Seated Jina	24 Standing Jina
13 Sarasvati	25, 26 Seated Jina

Figure 42 Ground plan of Cave I at Mangi-Tungi



1 Standing Jina	30 *Dvarapala*
2 Seated Suparsvanatha	31 to 34 Seated Jina
3 Sarvanubhuti	35 to 37 Standing Jina
4 to 12 Seated Jina	38, 39 Seated Jina
13 to 20 Standing Jina	40 Standing Jina
21 Seated Jina	41 to 44 Seated Jina
22 Standing Jina	45 Ambika
23 Standing Suparsvanatha	46 to 48 Standing Jina
24 Standing Jina	49 Seated Suparsvanatha
25 Goddess	50 Seated Jina
26 Standing Jina	51 Seated Parsvanatha
27 Sarasvati	52 Couple
28 *Dvarapala*	53 to 56 Seated Jina
29 Sarasvati	

Figure 43 Ground plan of Cave II at Mangi-Tungi

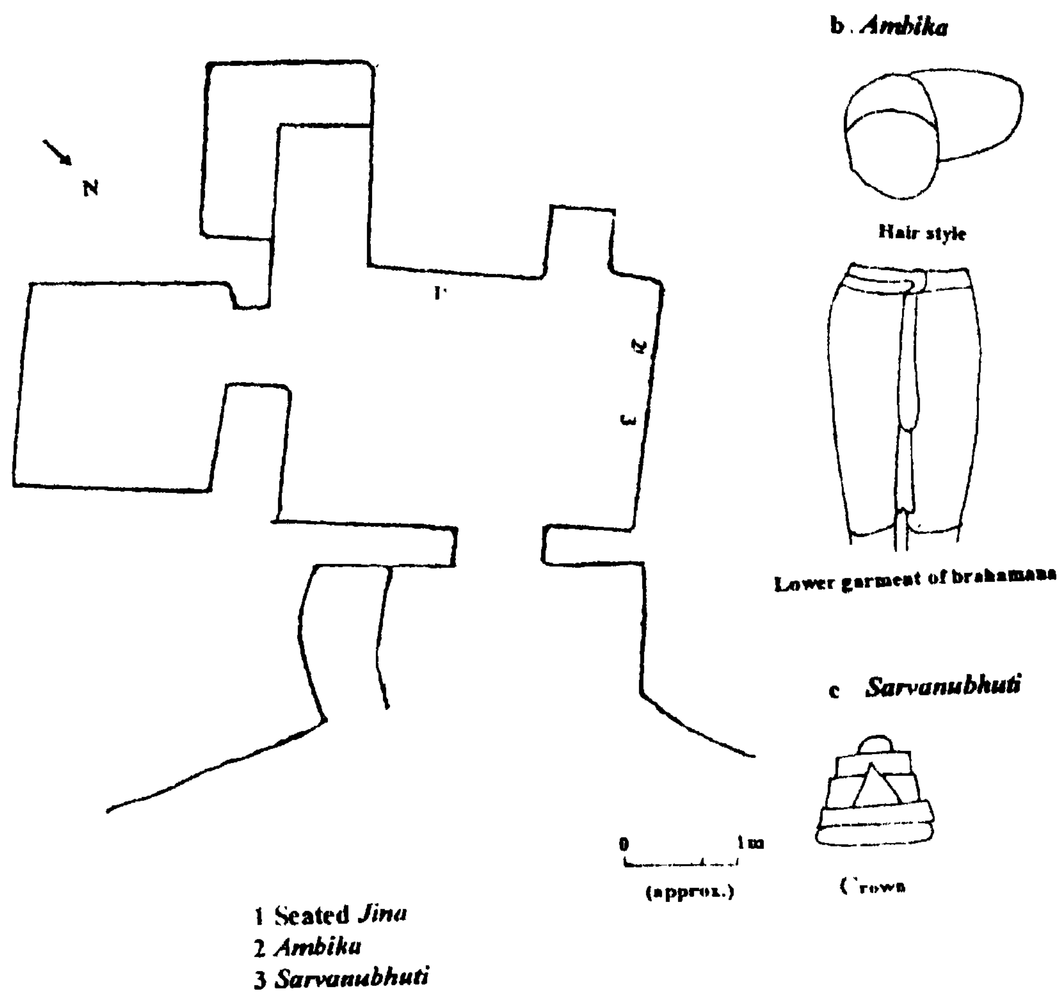


Figure 44 Ground plan of cave at Pandu Lena

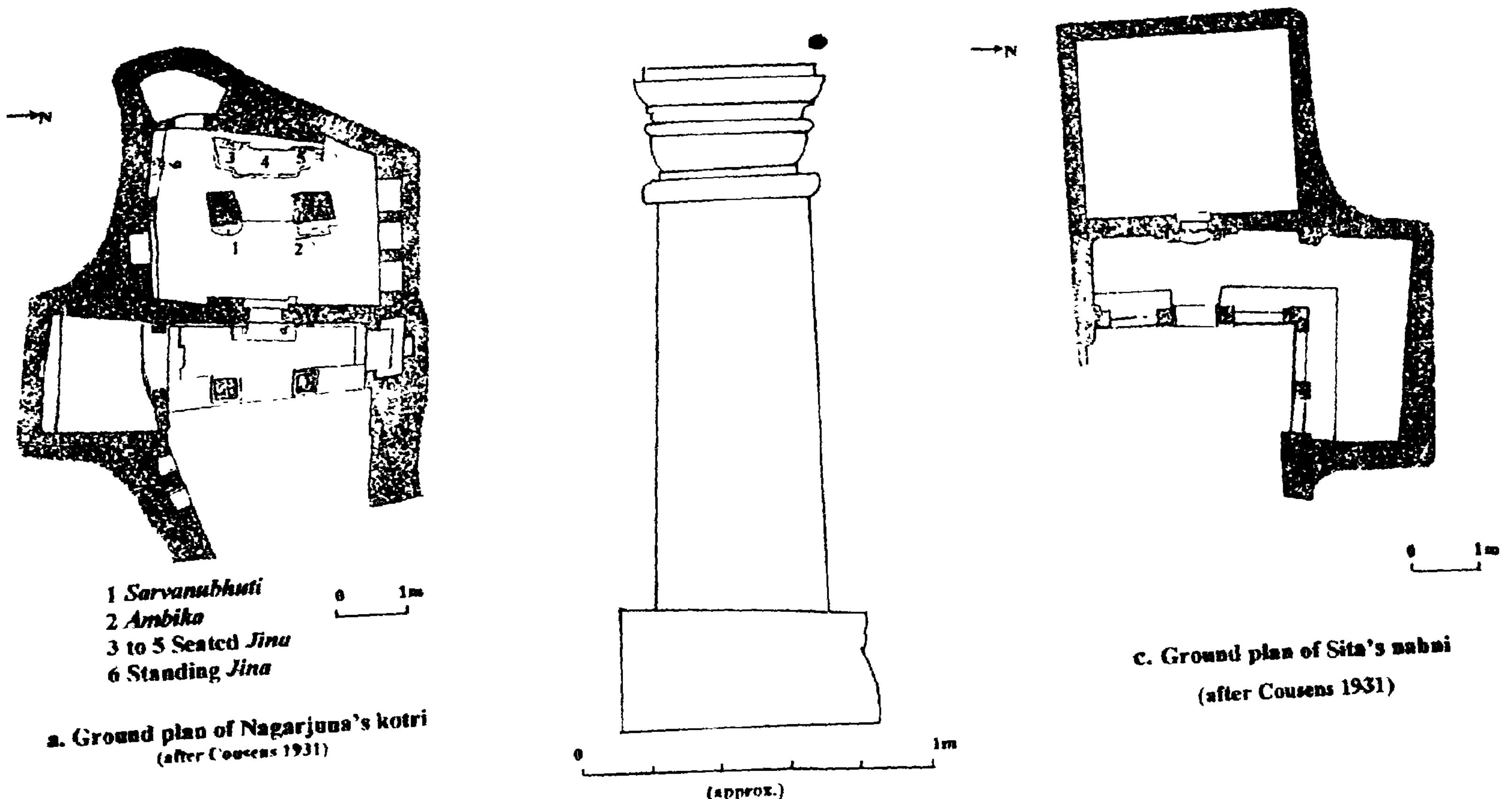


Figure 45 Ground plan & pillar of cave at Patne

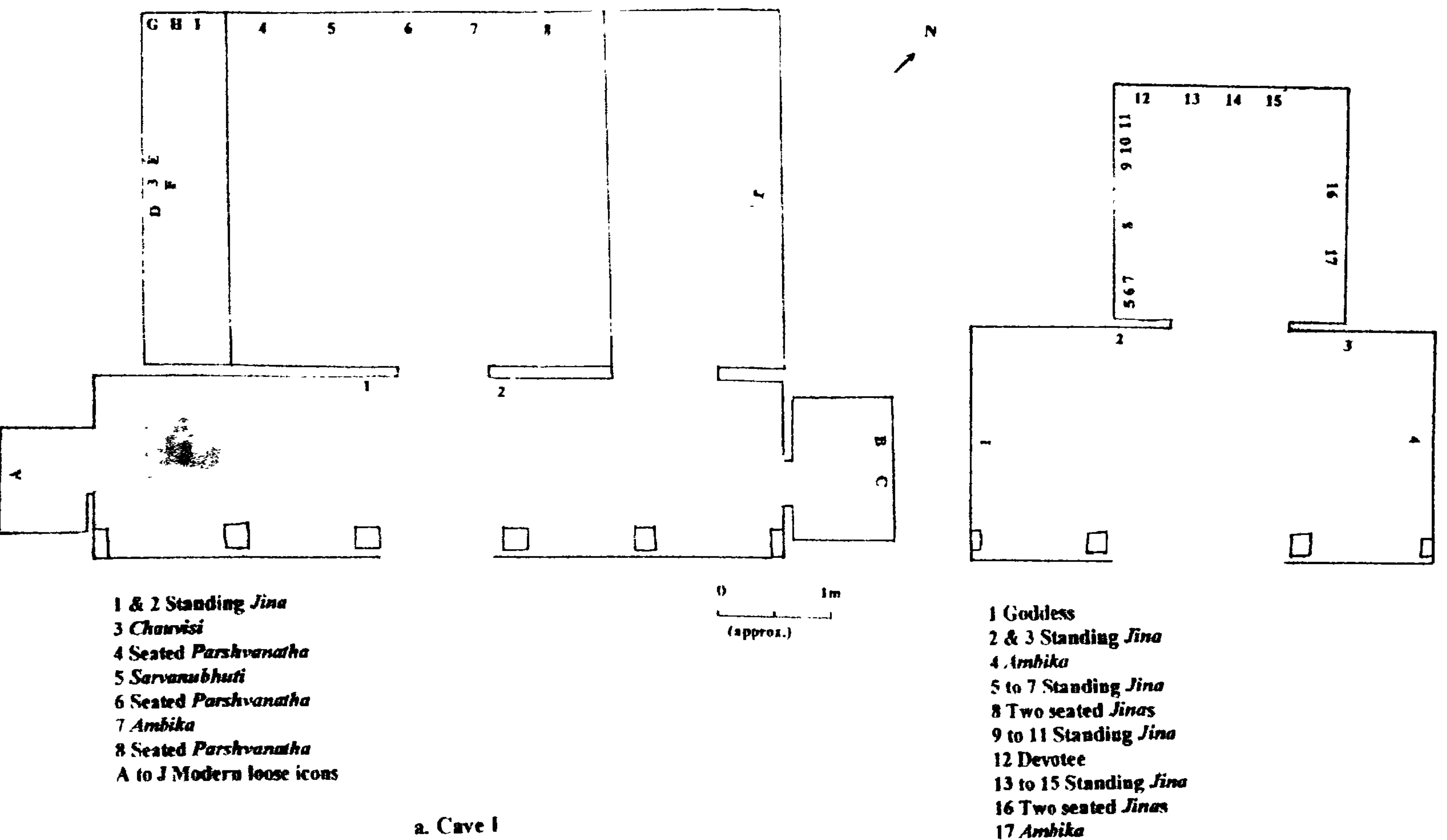
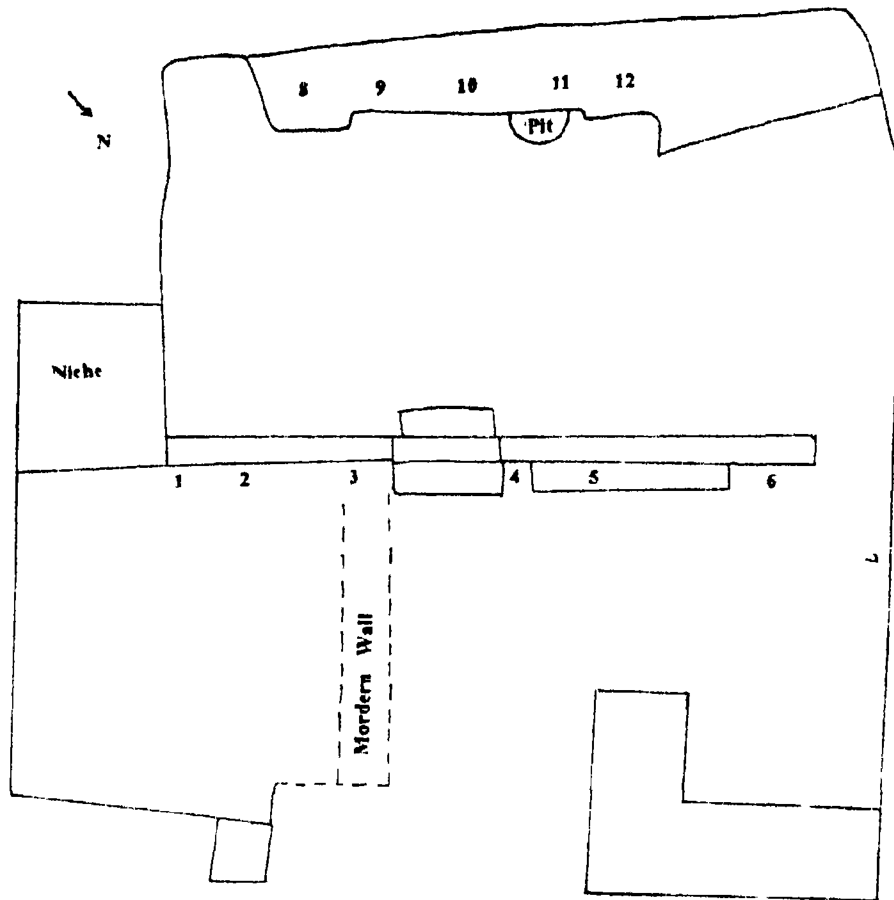
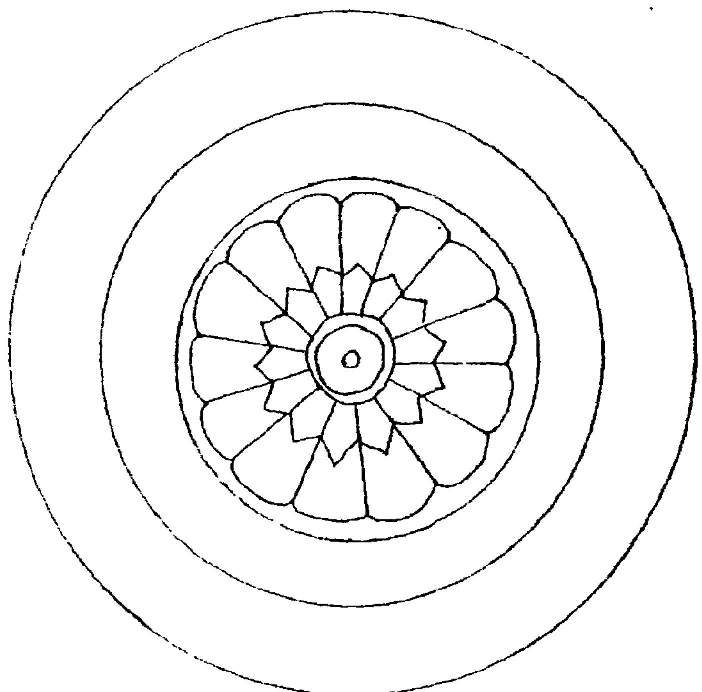


Figure 46 Ground plan of Cave I & II at Chambhar Lena

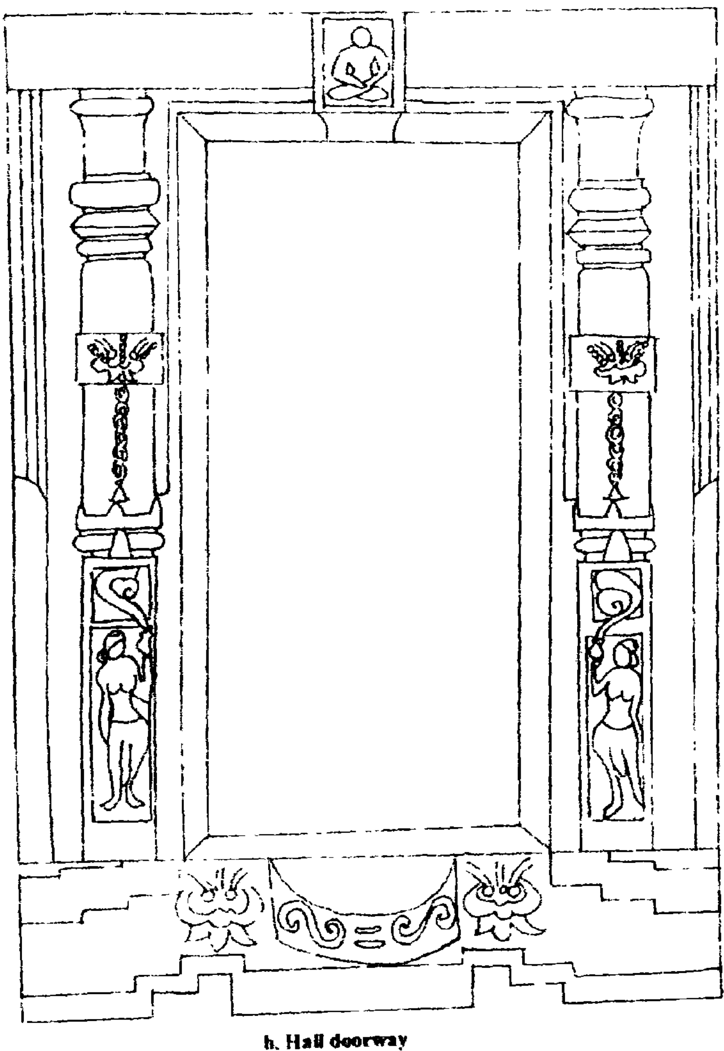


1 *Kshetrapala*
2 Standing *Suparshvanatha*
3 *Hanuman*
4 Snake
5 Standing *Parshvanatha*
6 *Chakreshvari*
7 Three seated devotees
8 *Sarvanubhuti*
9 Standing *Jina*
10 Seated *Parshvanatha*
11 Standing *Rshabhanatha*
12 *Ambika*

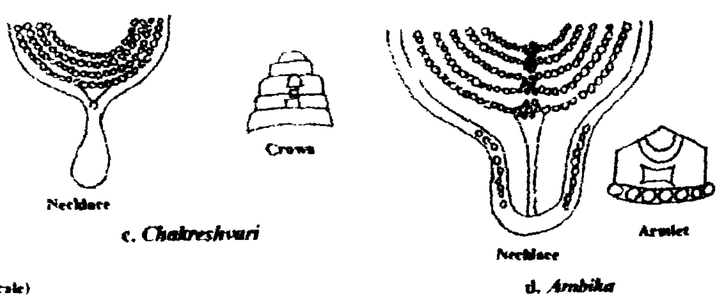
Figure 47 Ground plan of cave at Anjaneri



a. Lotus on verandah ceiling



b. Hall doorway

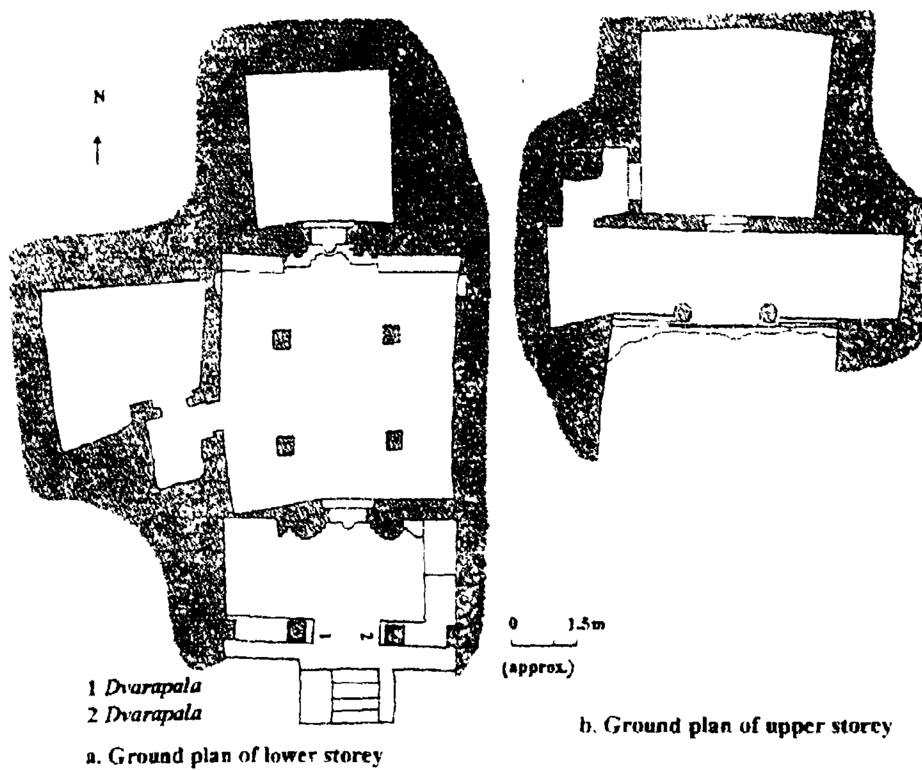


c. *Chakreshvari*

d. *Ambika*

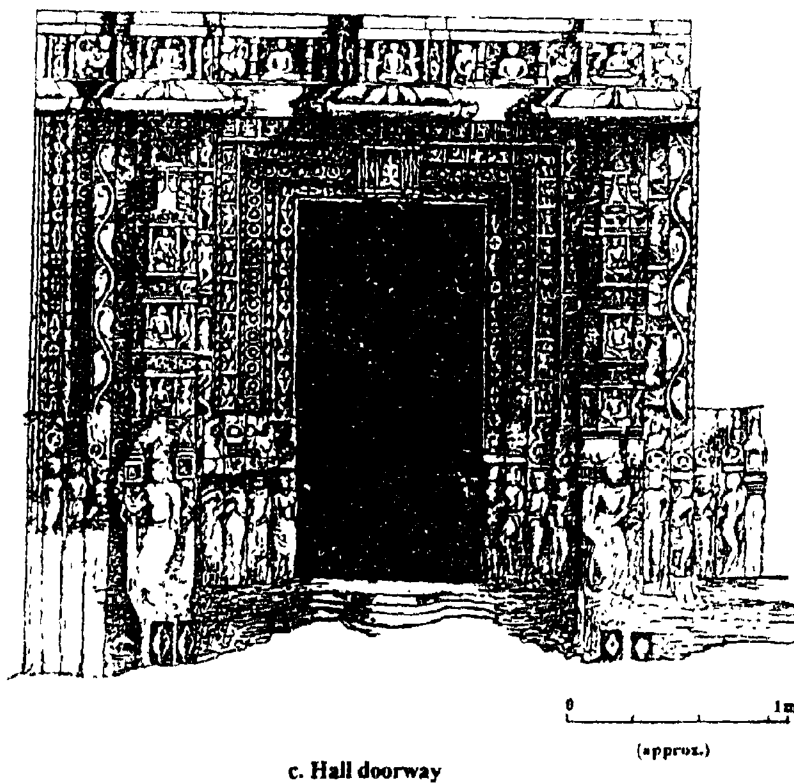
(not to scale)

Figure 48 Hall doorway and ceiling of cave at Anjaneri



a. Ground plan of lower storey

b. Ground plan of upper storey



c. Hall doorway

Figure 49 Ground plan & hall doorway of Cave I at Ankai-Tankai
(after Fergusson & Burgess 1880)

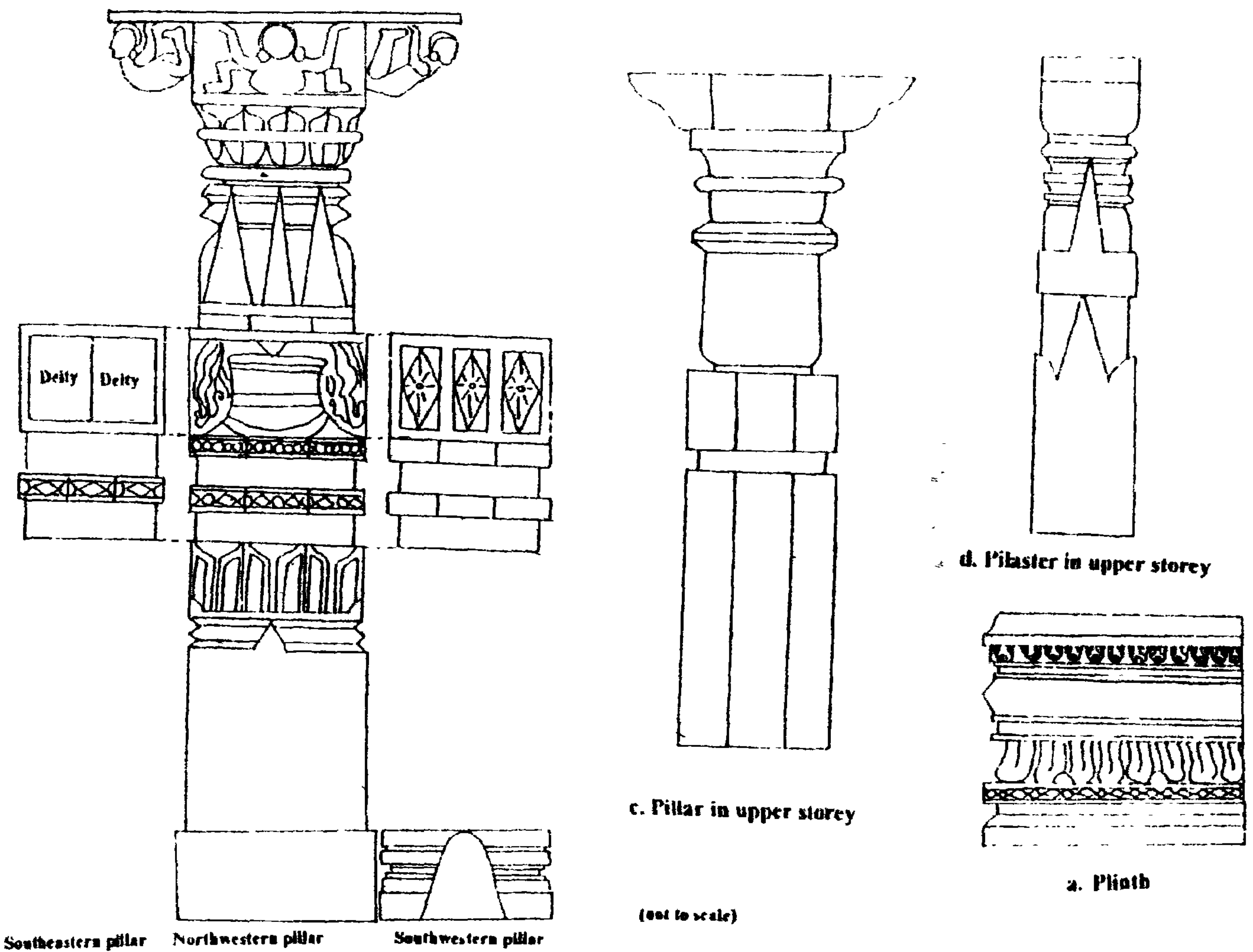


Figure 50 Pillars & plinth of Cave I at Ankai-Tankai

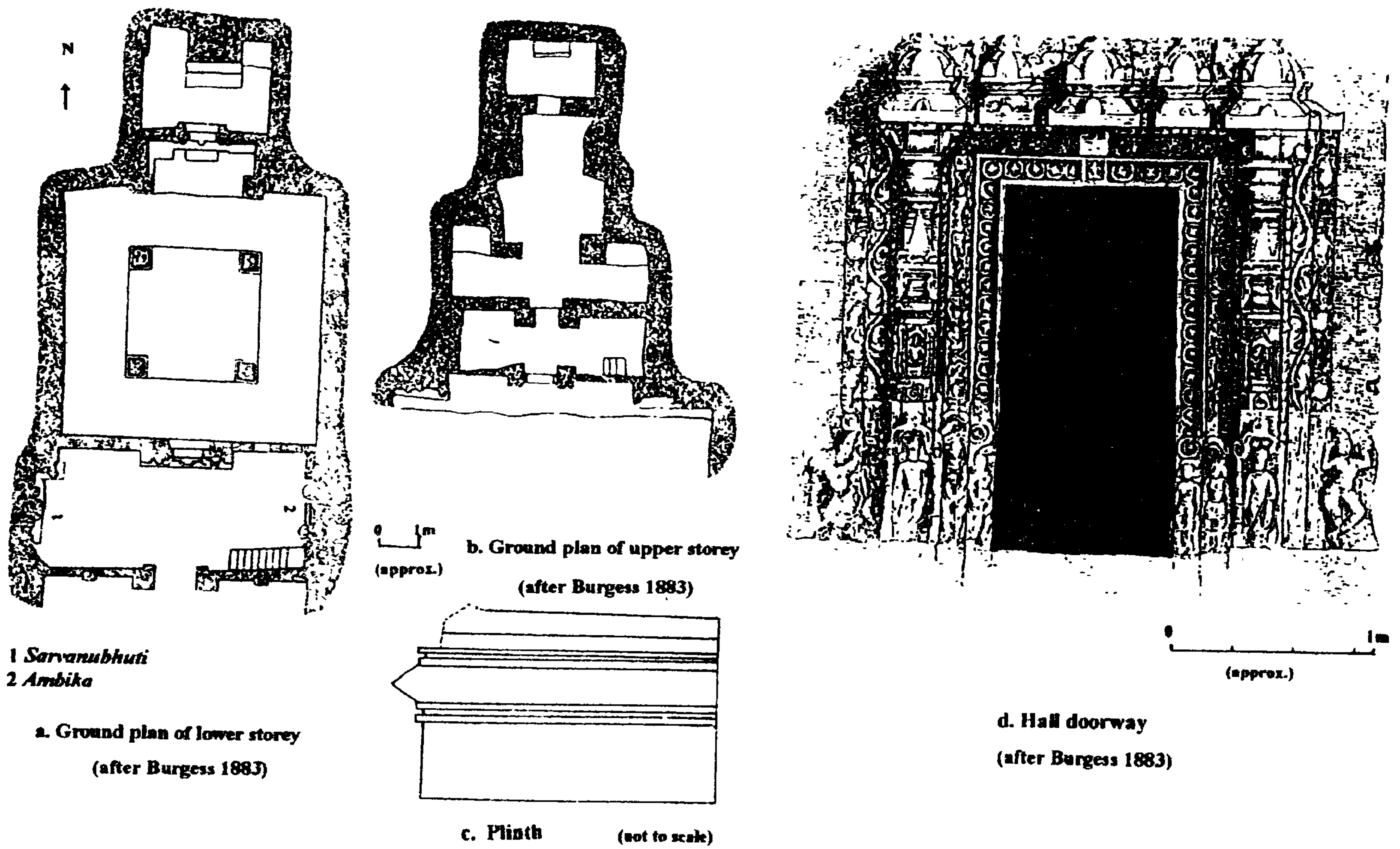


Figure 51 Ground plan, hall doorway & plinth of Cave II at Ankai-Tankai

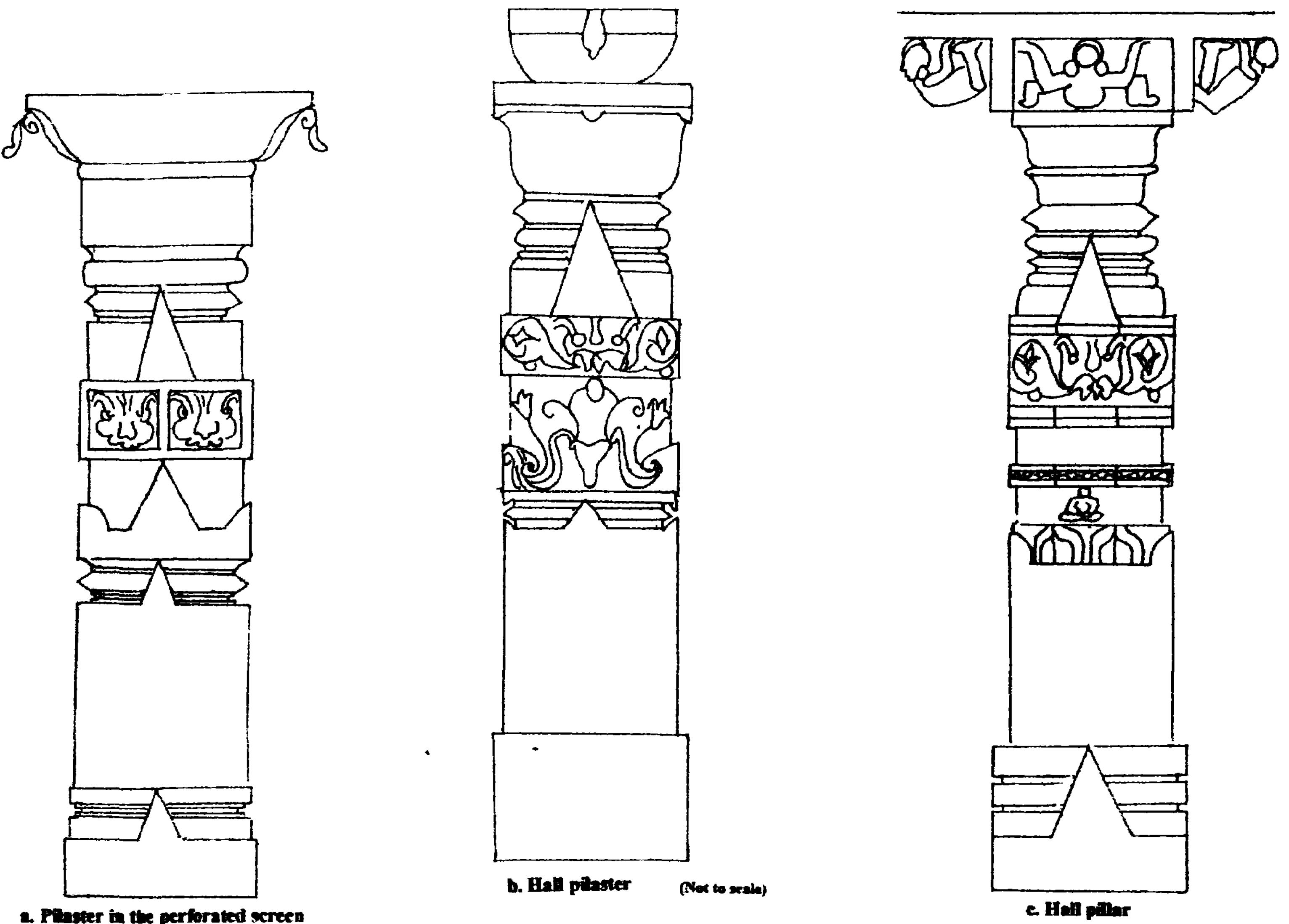
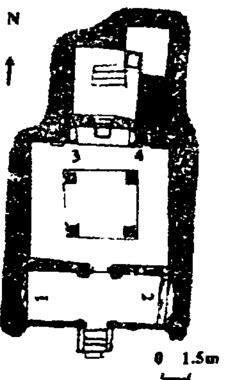
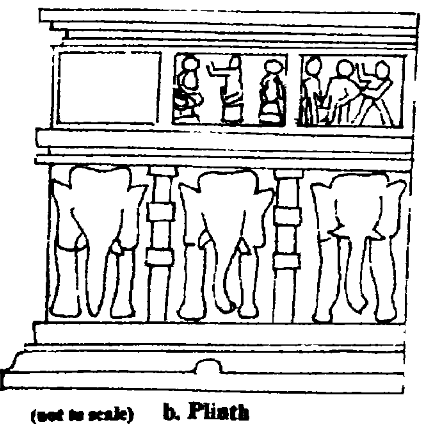


Figure 52 Pillars in Cave II at Ankai-Tankai

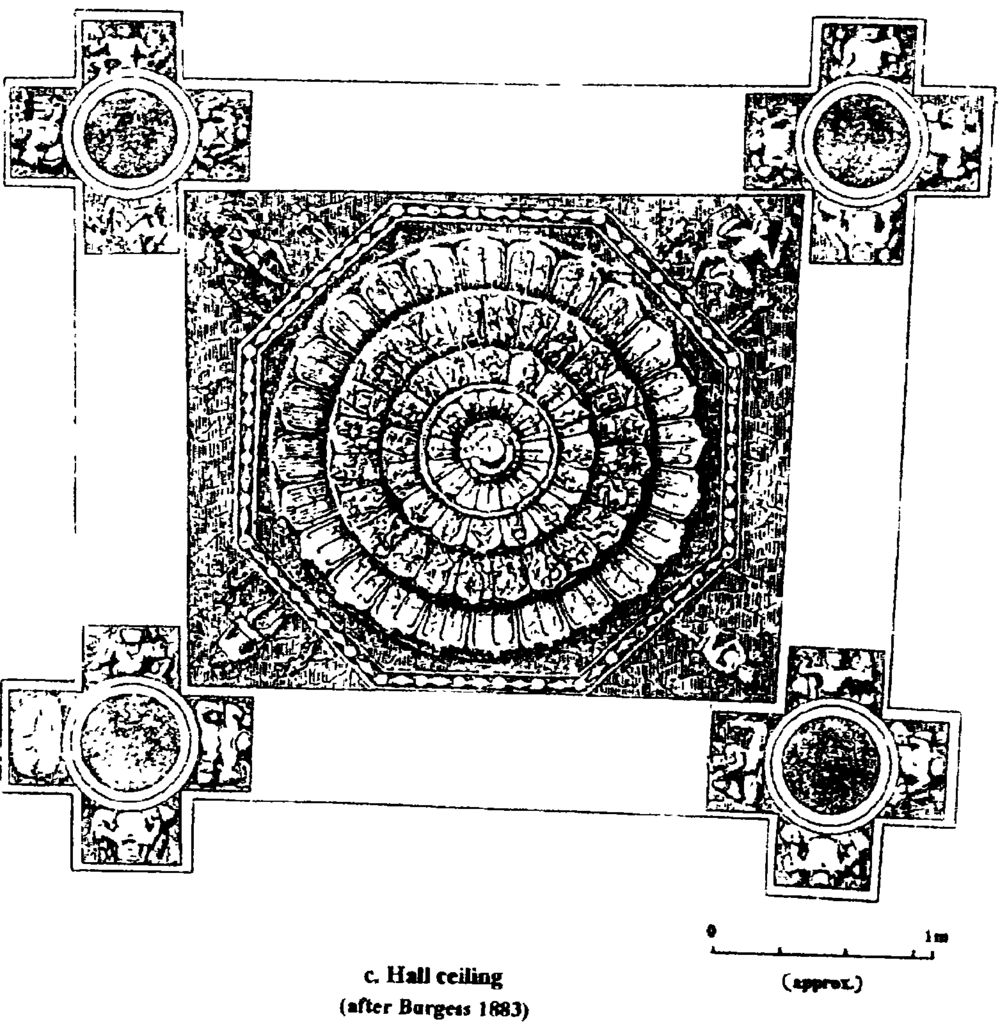


1 *Sarvanubhuti*
2 *Ambika*
3 Standing *Shantinatha*
4 Attack on *Parshvanatha*

a. Ground plan
(after Burgess 1883)

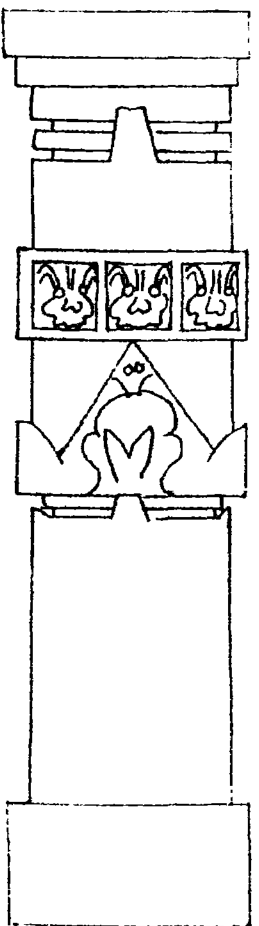


(not to scale) b. Plinth

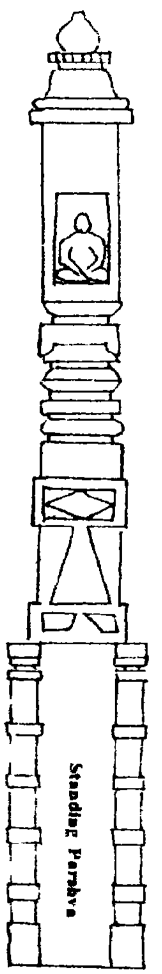


c. Hall ceiling
(after Burgess 1883)

Figure 53 Ground plan, plinth & hall ceiling of Cave III at Ankai-Tankai

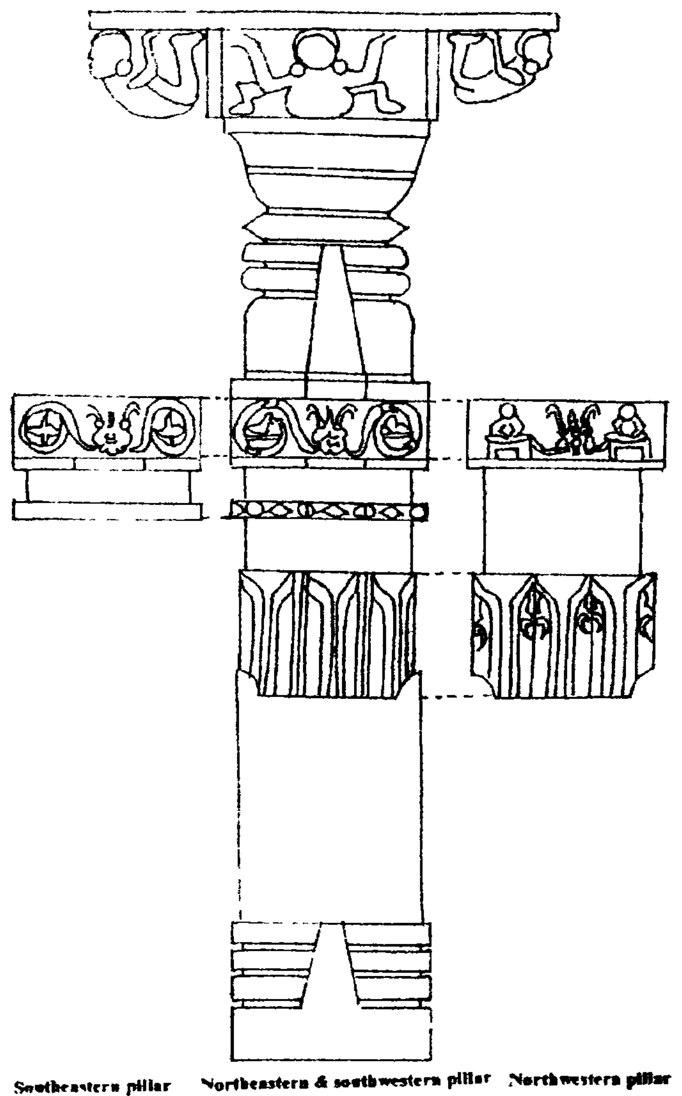


. Pilaster in the perforated screen



b. Pilaster in the panel of *Shantinatha*

(not to scale)



c. Hall pillars

Figure 54 Pillars in Cave III at Ankai-Tankai

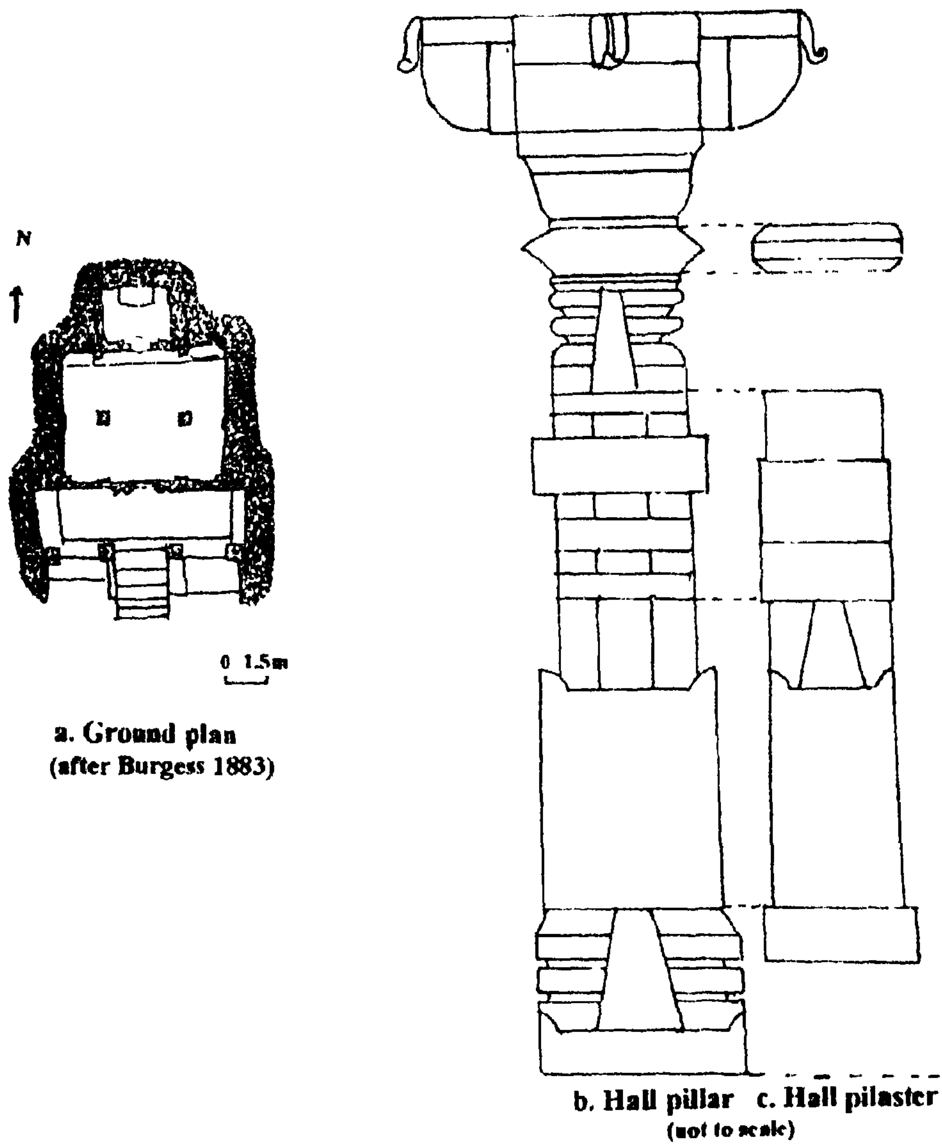


Figure 55 Ground plan & pillar of Cave IV

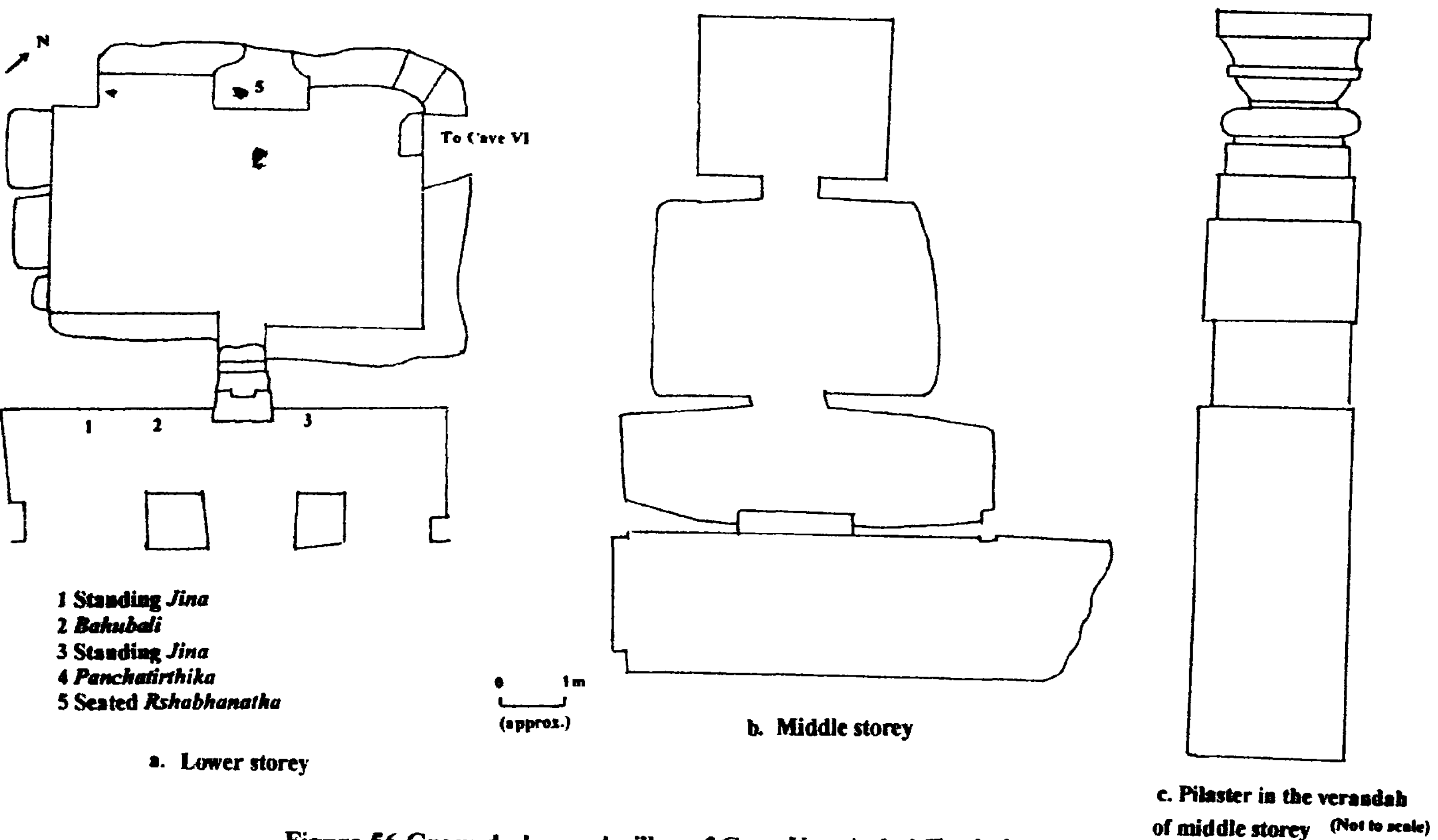


Figure 56 Ground plan and pillar of Cave V at Ankai-Tankai

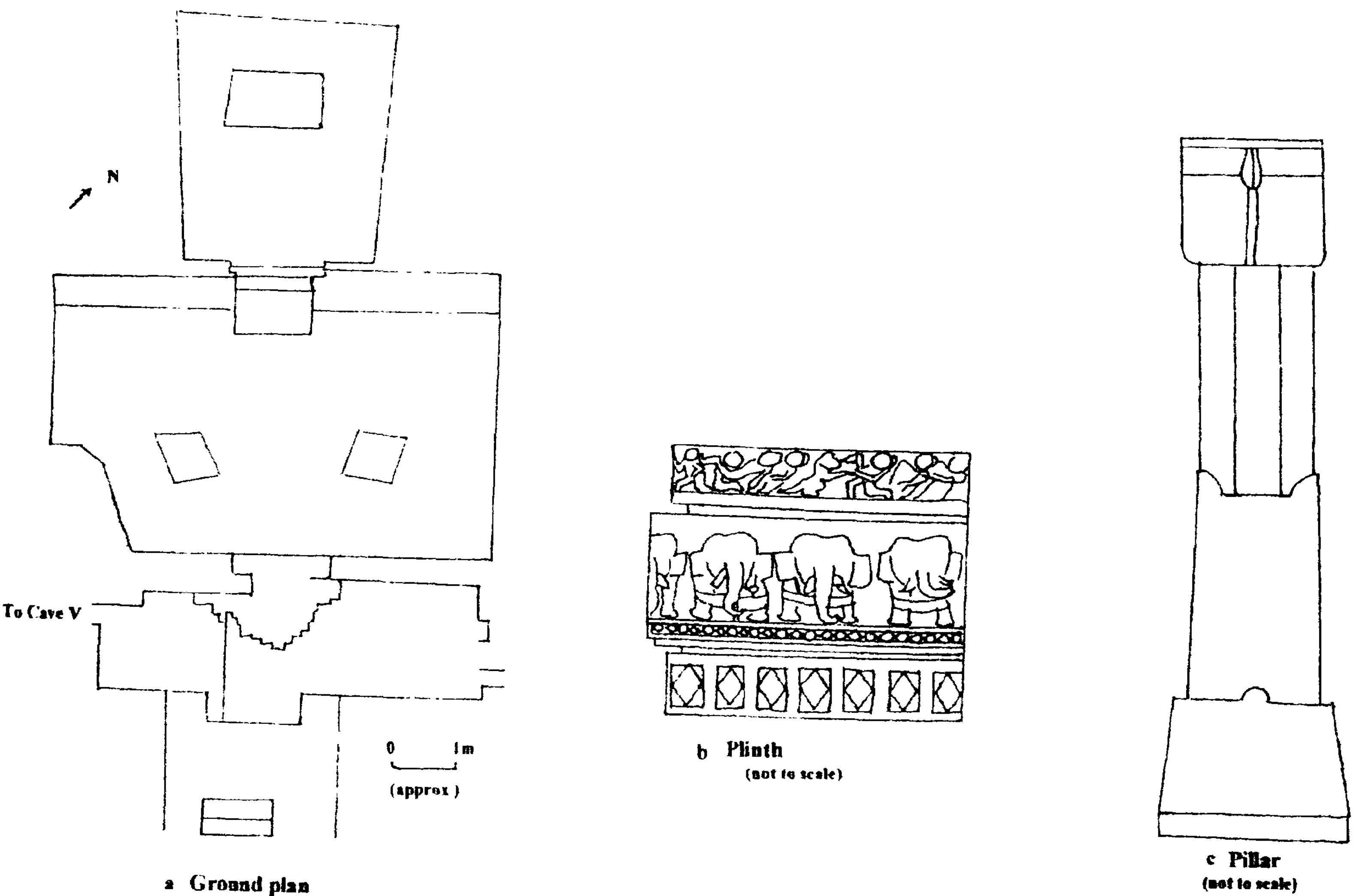


Figure 57 Ground plan, plinth and pillar of Cave VI at Ankai-Tankai

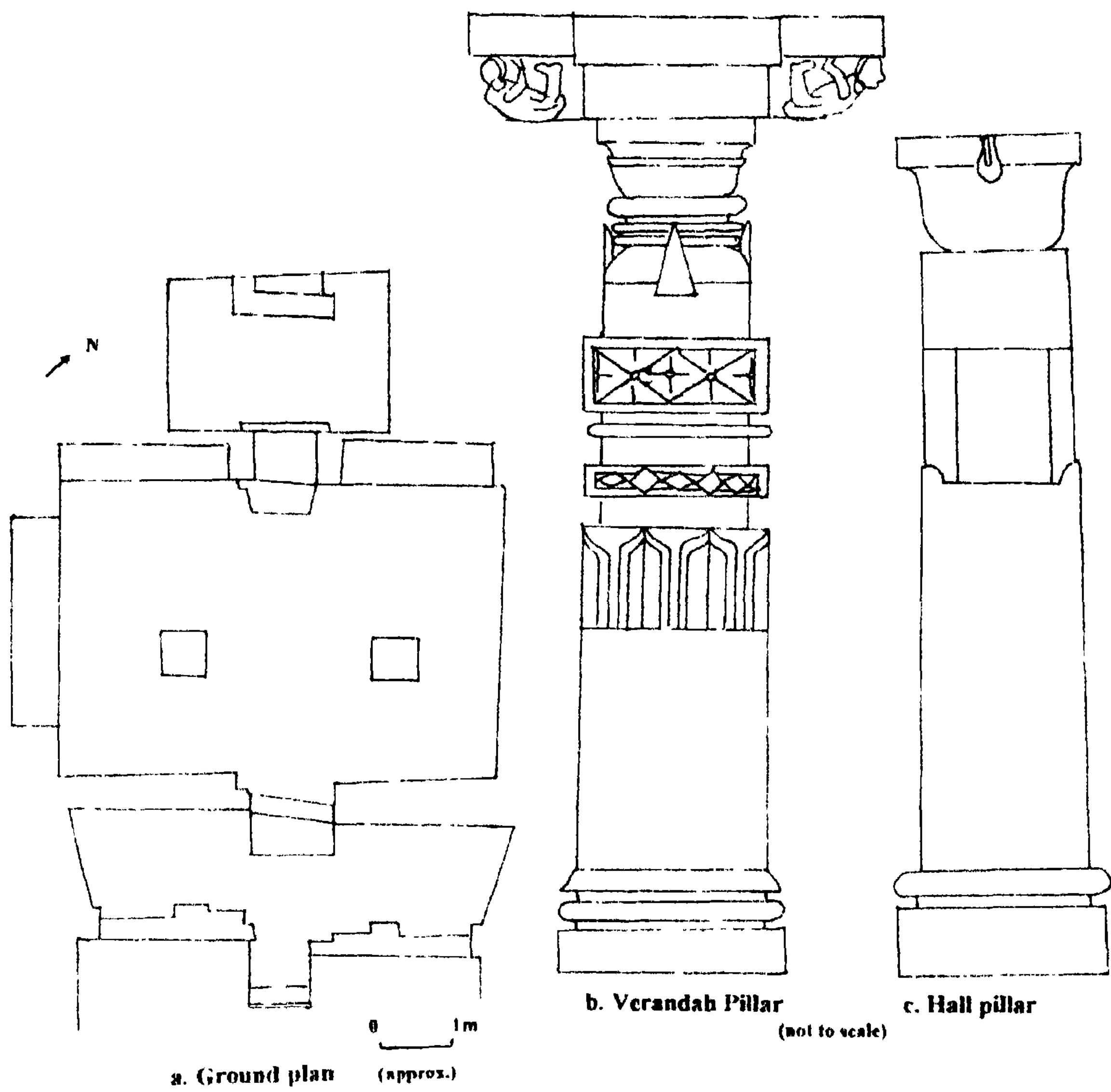
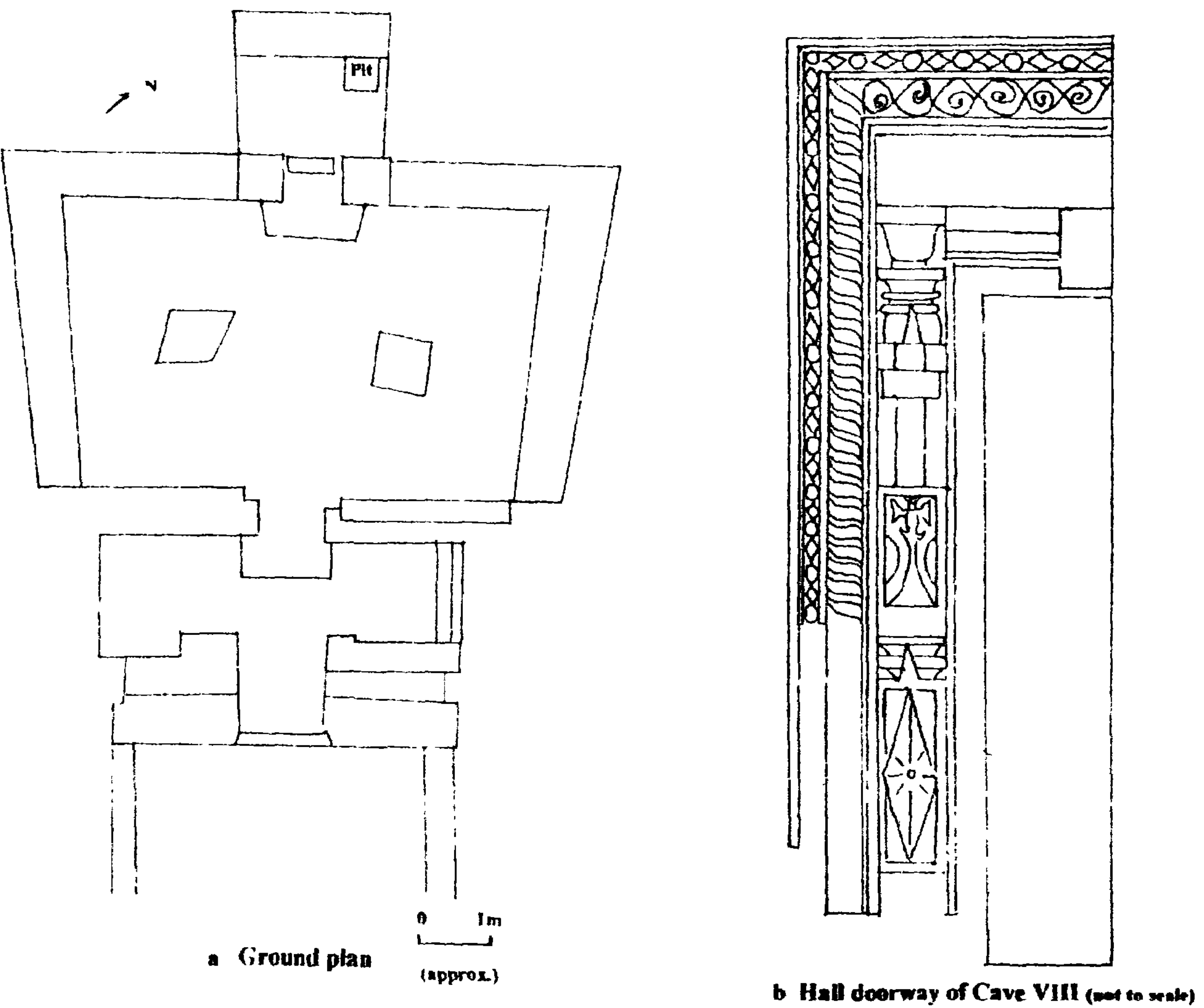


Figure 58 Ground plan & pillars of Cave VII

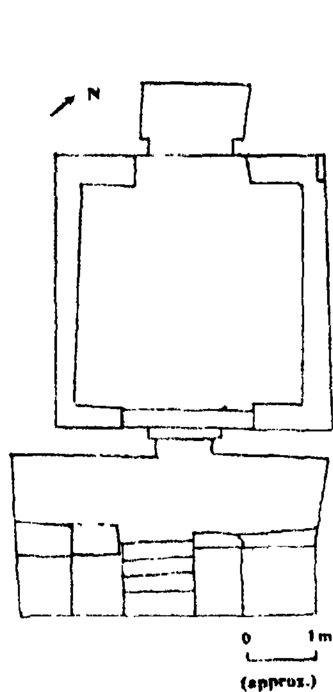


a Ground plan

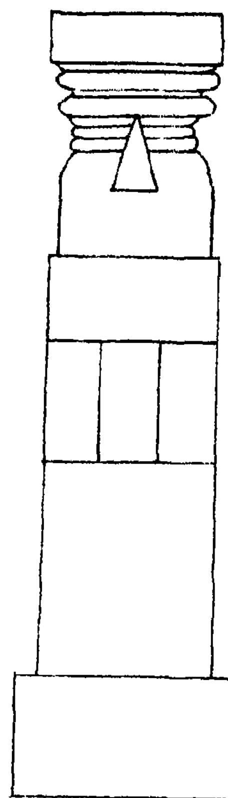
b Hall doorway of Cave VIII (not to scale)

Figure 59 Ground plan and hall doorway of Cave VIII at Ankai-Tankai

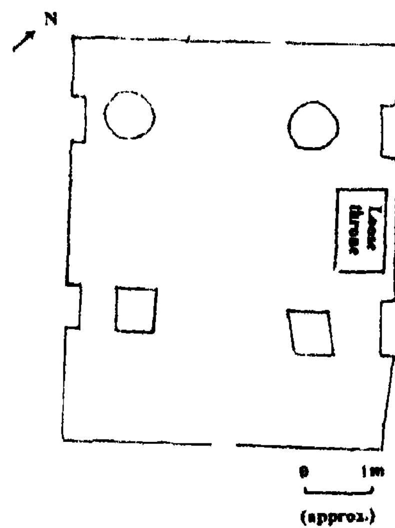
Cave IX



a. Ground plan



b. Verandah pillar (not to scale)



c. Ground plan of Cave X

Figure 60 Ground plan & pillar of Cave IX and ground plan of Cave X at Ankai-Tankai

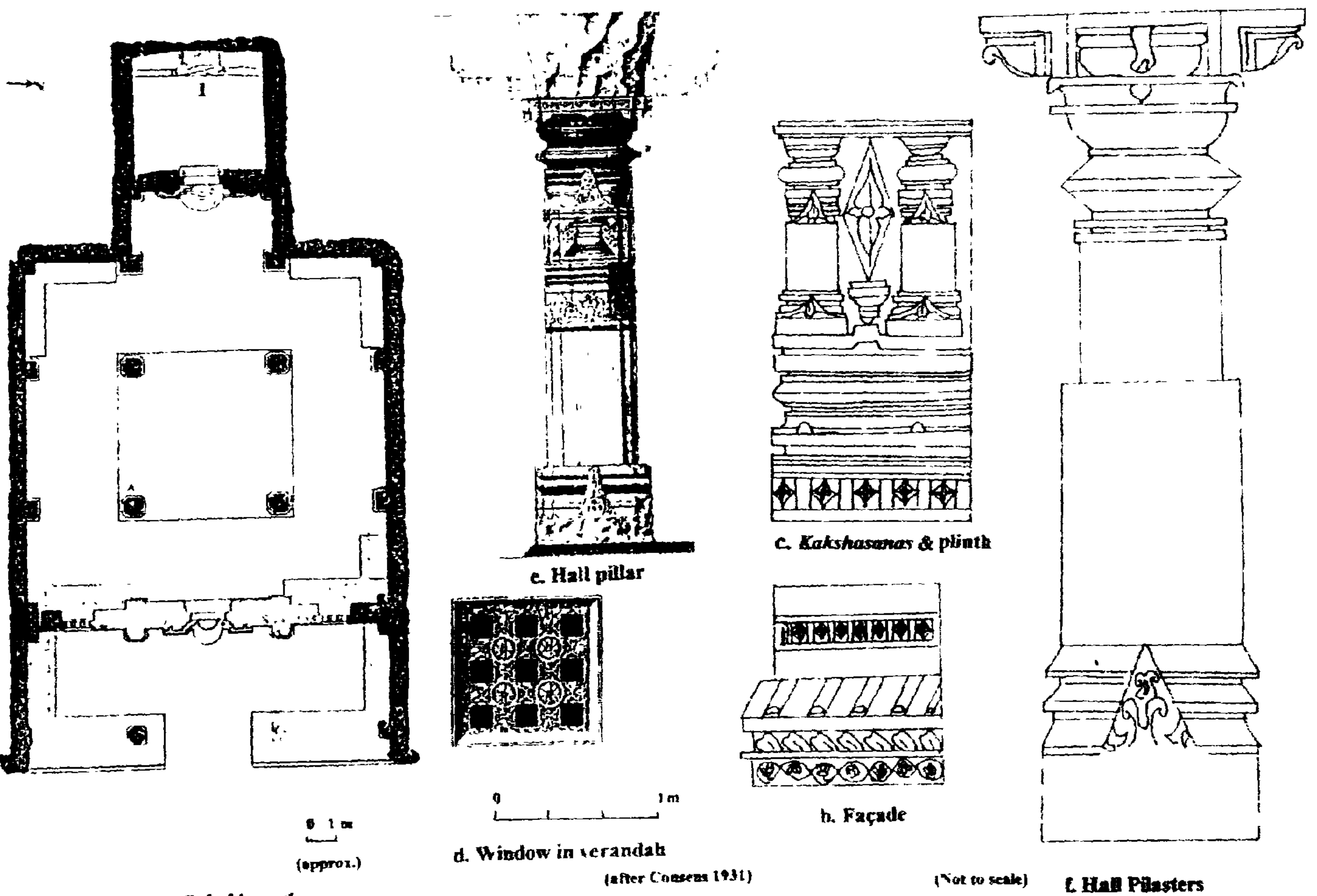
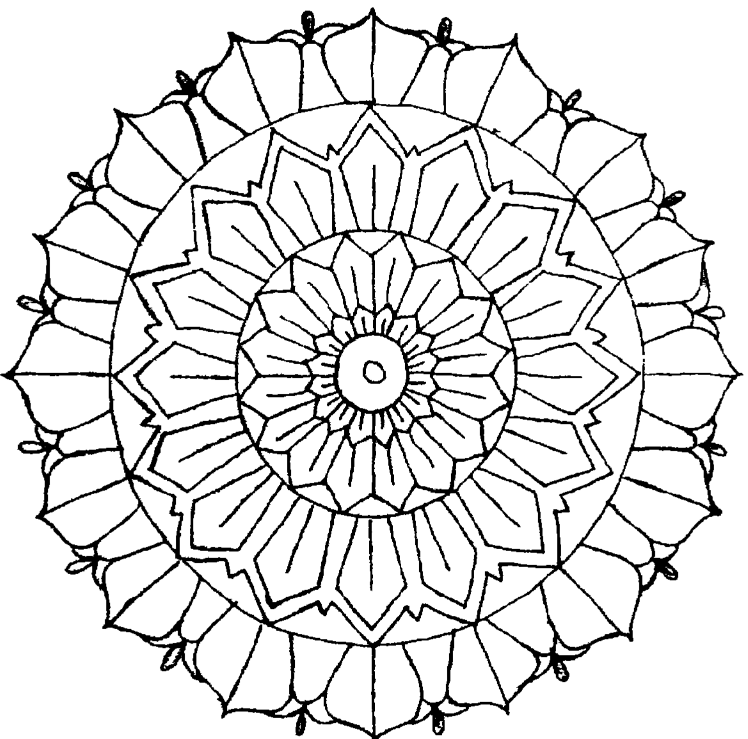
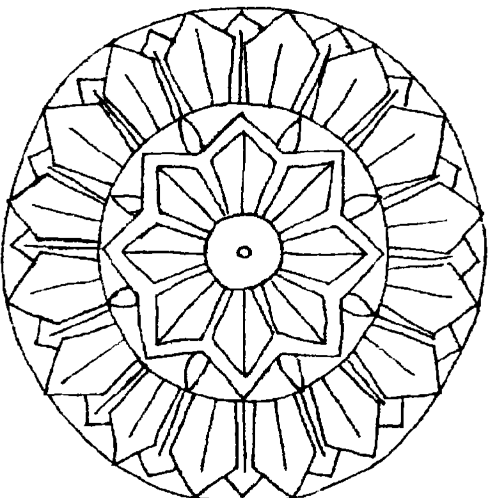


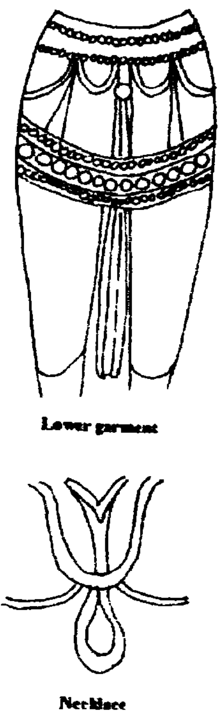
Figure 61 Ground plan, pillar, pilaster, façade and plinth of the cave at Tringalwadi



a. Lotus on the ceiling of side aisles of verandah



b. Lotus on the stone beams of central aisle of verandah



c. Loose icon of a female outside the cave

(not to scale)

Figure 62 Verandah ceiling of cave at Tringalwadi

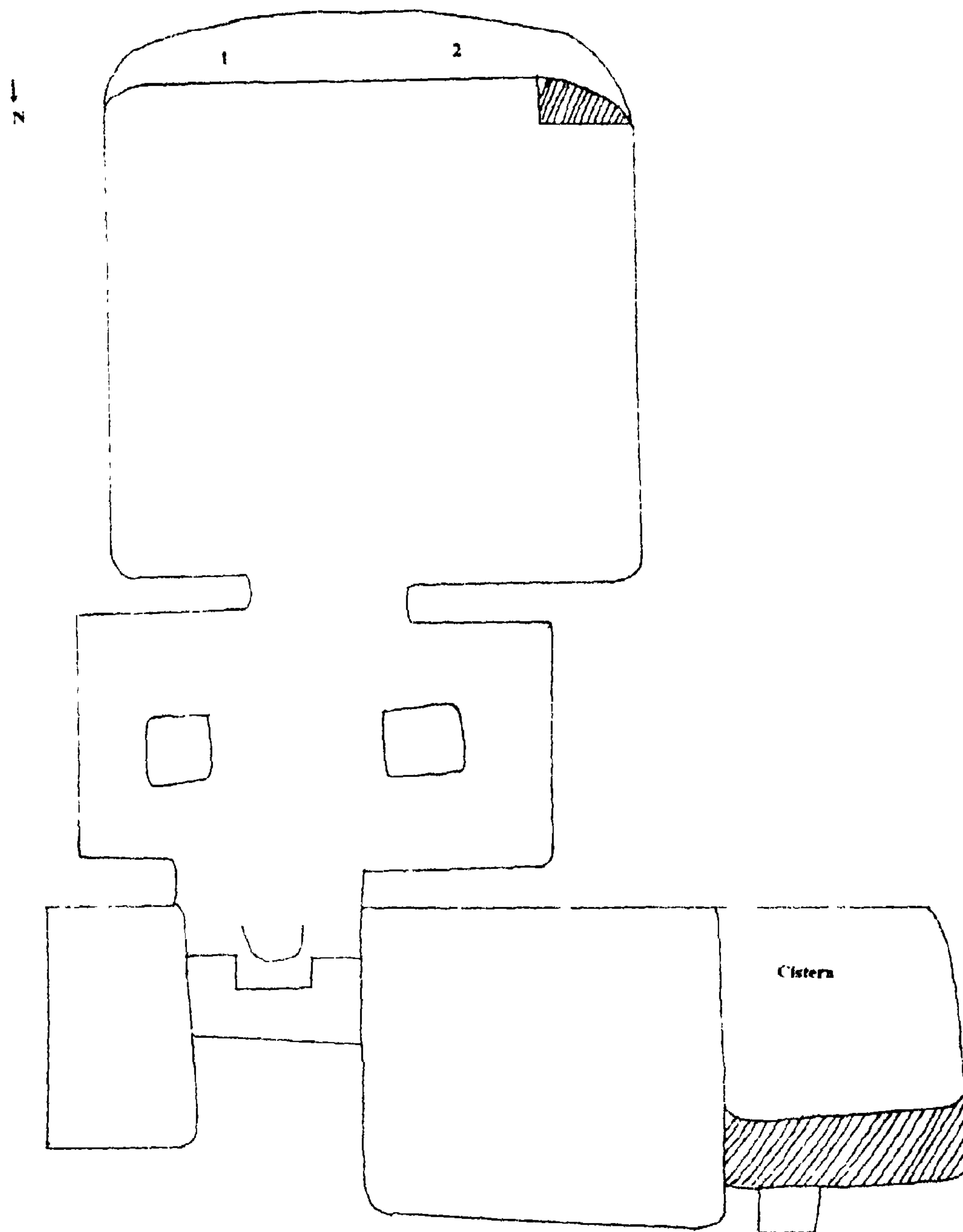
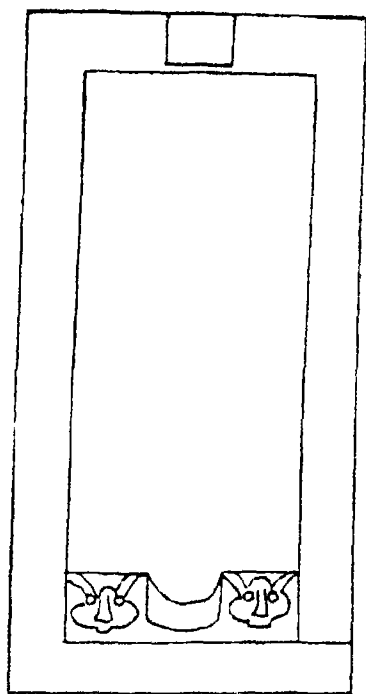
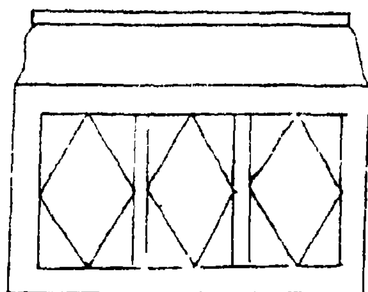


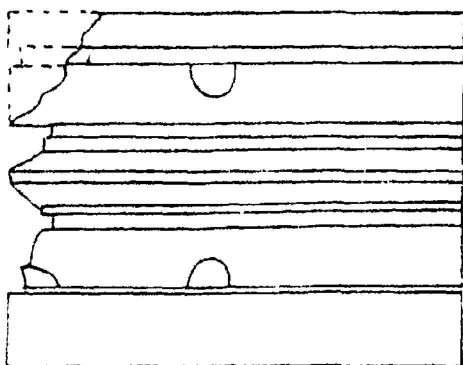
Figure 63 Ground plan of cave at Vase



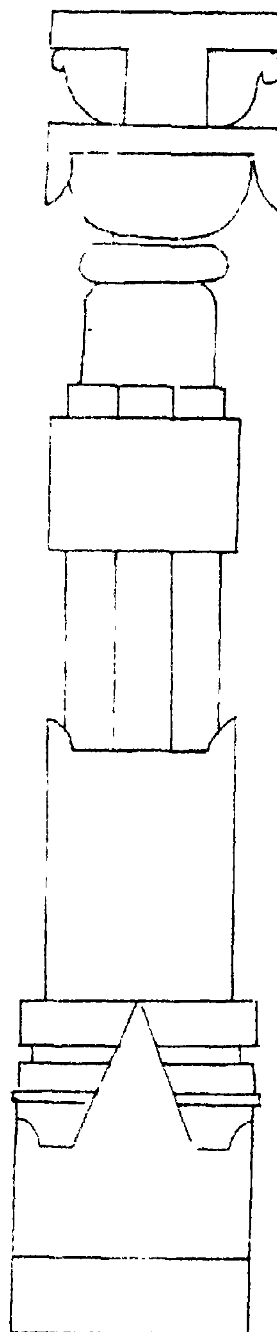
d. Hall doorway



b. Design on the step to verandah



a. Plinth



c. Pillar

(not to scale)

Figure 64 Plinth, hall doorway & pillar of cave at Vase

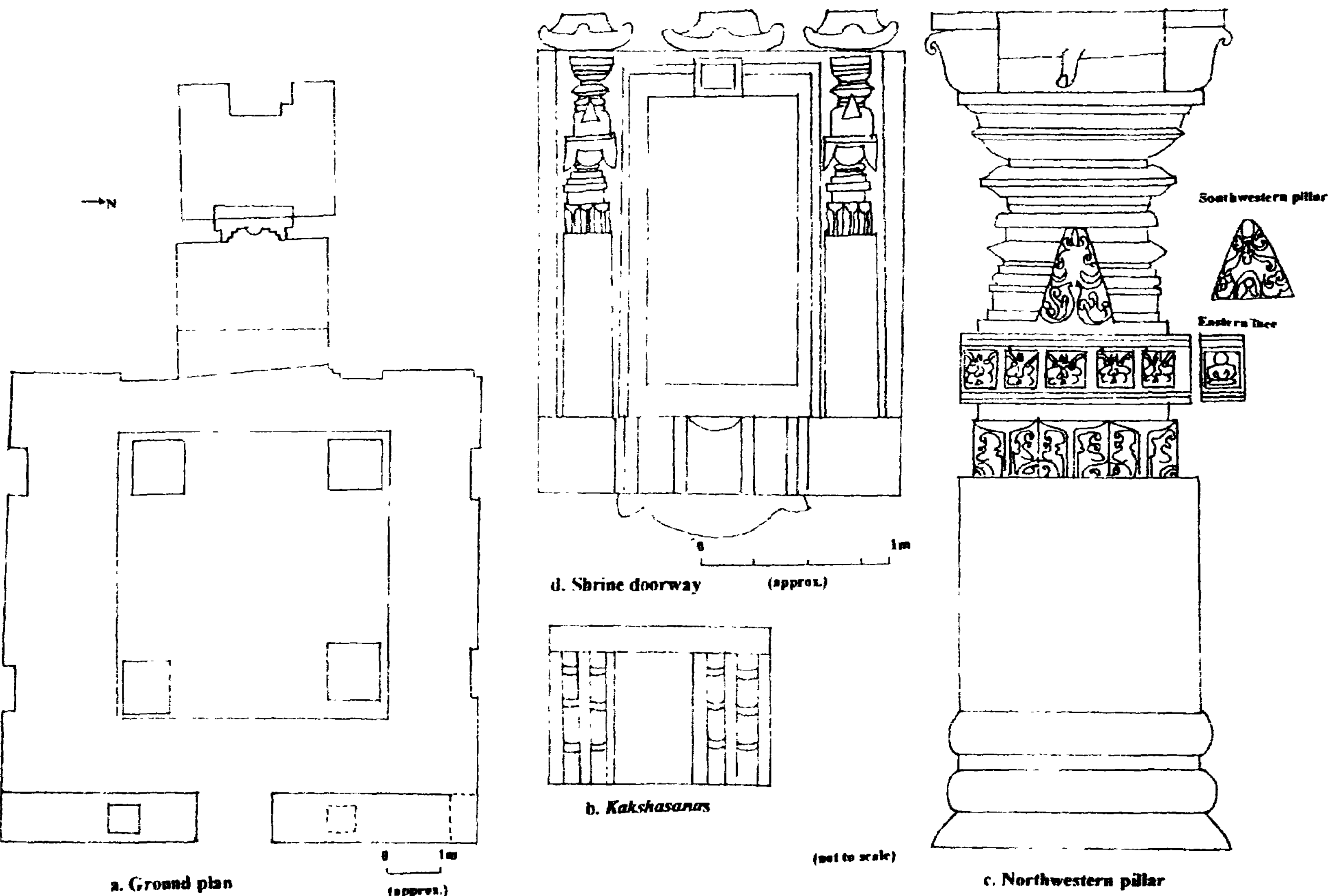
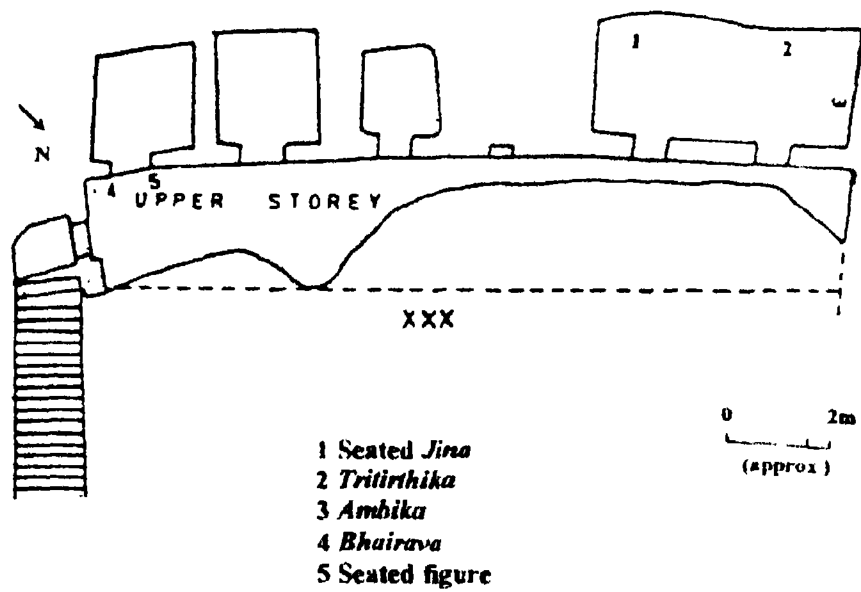


Figure 65 Ground plan, *kaksasanas*, shrine doorway & pillar of cave at Daulatabad



Ground plan of cave at Junnar
(after Jadhav 1980)

Figure 66 Ground plan of cave at Junnar

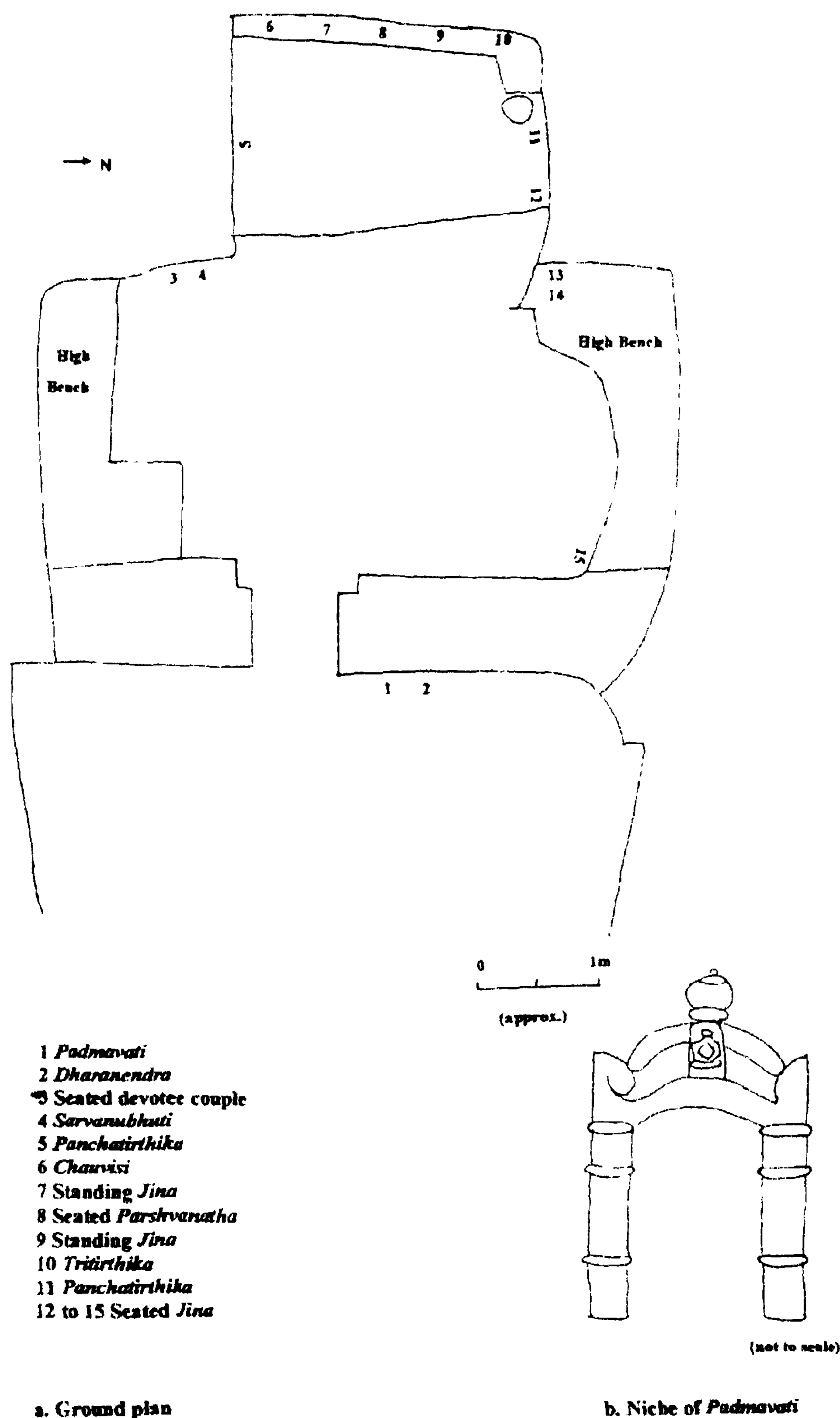
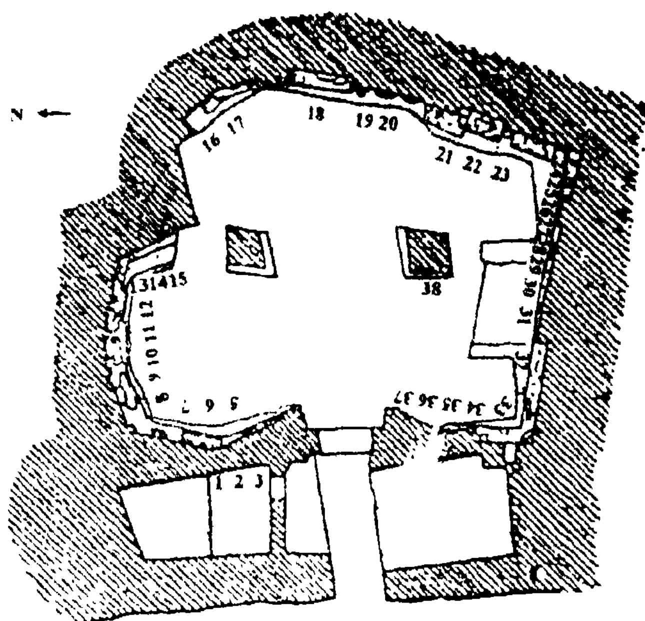
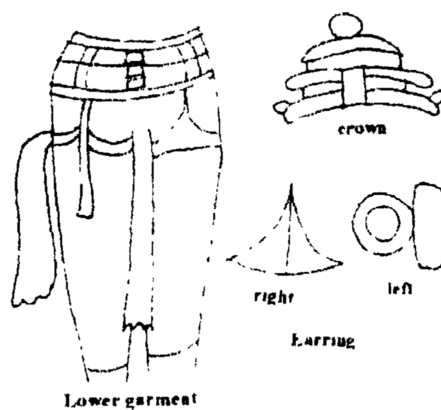


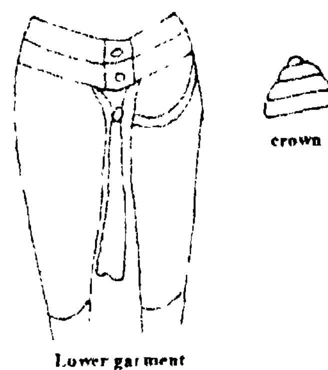
Figure 67 Ground plan of cave at Bhamer



b. 8 *Sarasvati*

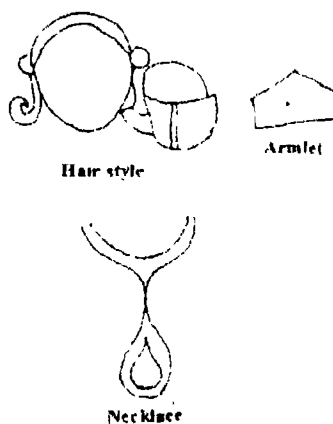


c 17 Standing males



0 1 m
(approx.)

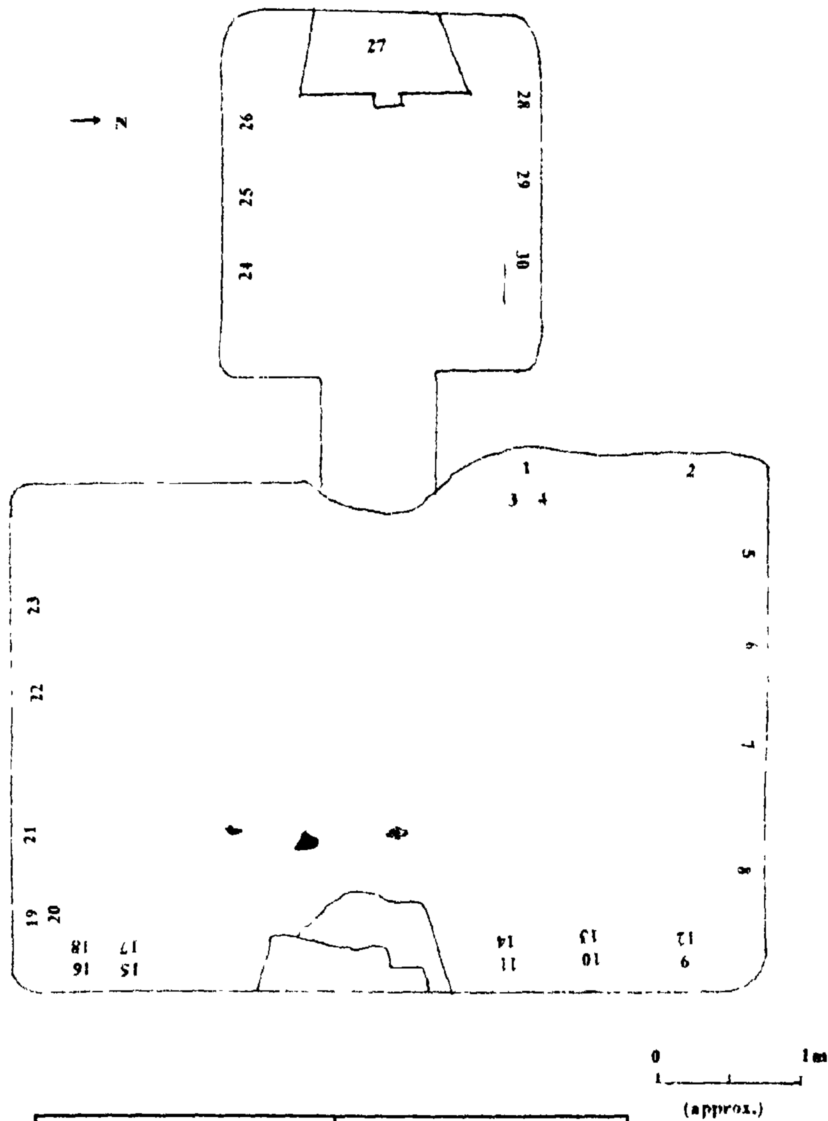
d. 21 *Ambika*



1 Seated *Jina*	22 Seated *Jina*
2 Standing *Jina*	23 *Tritirthika*
3 *Bhairava*	24 Standing *Parshvanatha*
4 Seated *Jina*	25 Seated *Jina*
5 *Panchatirthika*	26 *Chauvisi*
6 *Chauvisi*	27 Seated *Jina*
7 *Ambika*	28 *Chauvisi*
8 *Sarasvati*	29 Standing *Parshvanatha*
9 to 12 Sated *Jina*	30 Ganesha
13 *Ambika*	31 Goddess
14 *Panchatirthika*	32 Seated *Jina*
15 Standing *Jina*	33 *Panchatirthika*
16 *Sarvanubhuti*	34 Standing *Suparshvanatha*
17 Standing males	35 Standing *Jina*
18 Seated *Chandraprabha*	36 *Sarasvati*
19 & 20 Standing *Jina*	37 Standing couple
21 *Ambika*	38 Seated *Jina*

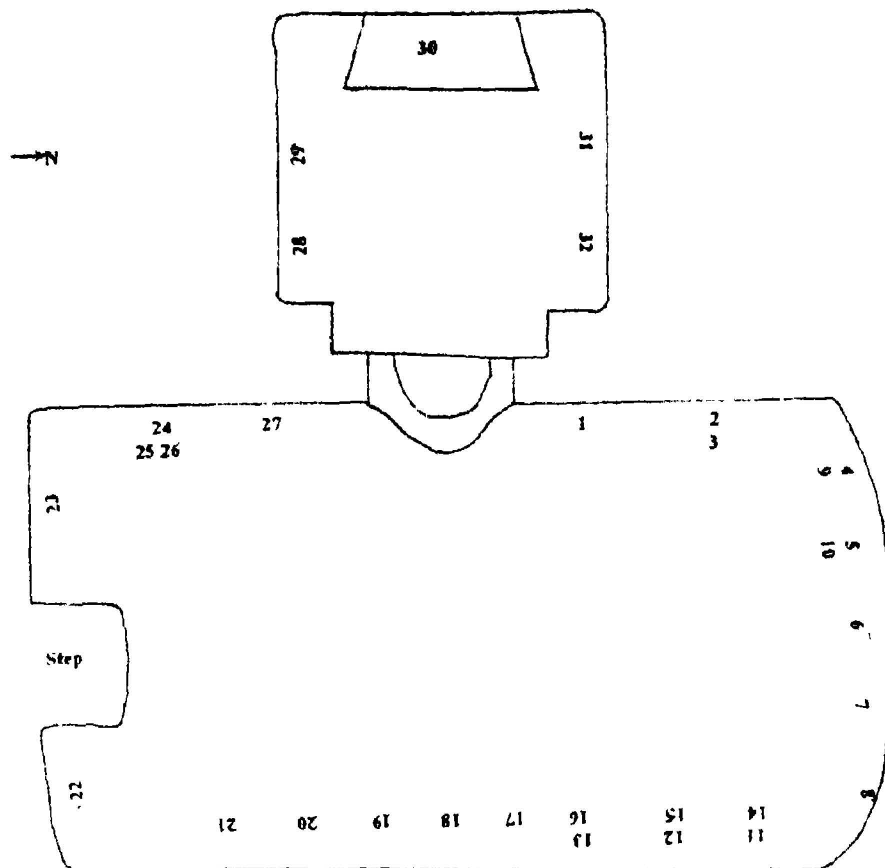
a. Ground plan
(after Cousens 1931)

Figure 68 Ground plan of cave at Chandor



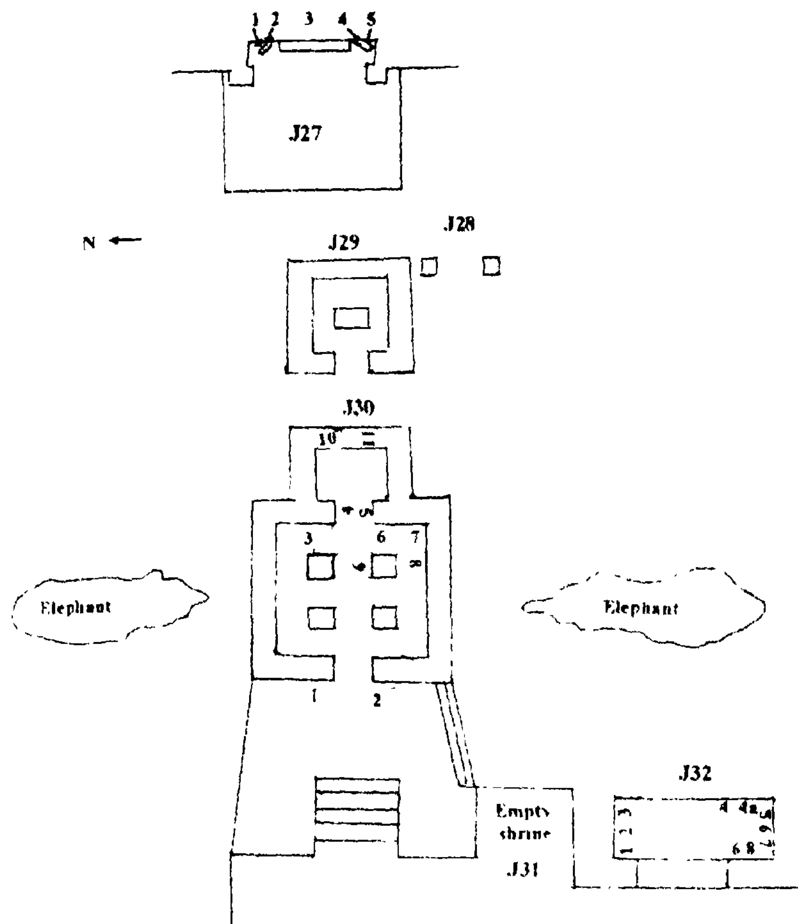
1 Seated *Chandraprabha*
2 Seated *Pushpadanta*
3 Standing figure
4 Standing devotee couple
5 to 7 Standing *Jina*
8 Standing *Bahubali*
9 Seated *Jina*
10 Seated *Mallinatha*
11 Seated *Jina*
12 Devotees
13 *Gomukha*
14 *Dharanendra*
15 & 16 Seated *Jina*
17 *Chakreshvari*
18 *Ambika*
19 Seated *Jina*
20 *Kshetrapala*
21 to 23 Standing *Jina*
24 Seated *Suparshvanatha*
25 Seated *Padmaprabha*
26 Seated *Sumatinatha*
27 Seated *Rshabhanatha*
28 to 30 Seated *Jina*

Figure 69 Ground plan of Cave I at Mohida



1 Standing *Jina*	18 *Dharanendra*
2 Seated *Jina*	19 *Chakreshvari*
3 Standing figure	20 *Ambika*
4 to 8 Seated *Jina*	21 Standing devotees
9 Standing figure	22 & 23 Standing *Jina*
10 Seated figure	24 Seated *Rshabhanatha*
11 to 13 Seated *Jina*	25 Standing devotee
14 *Gomukha*	26 Standing figure
15 Elephant	27 Standing *Jina*
16 & 17 Standing devotee	28 to 32 Seated *Jina*

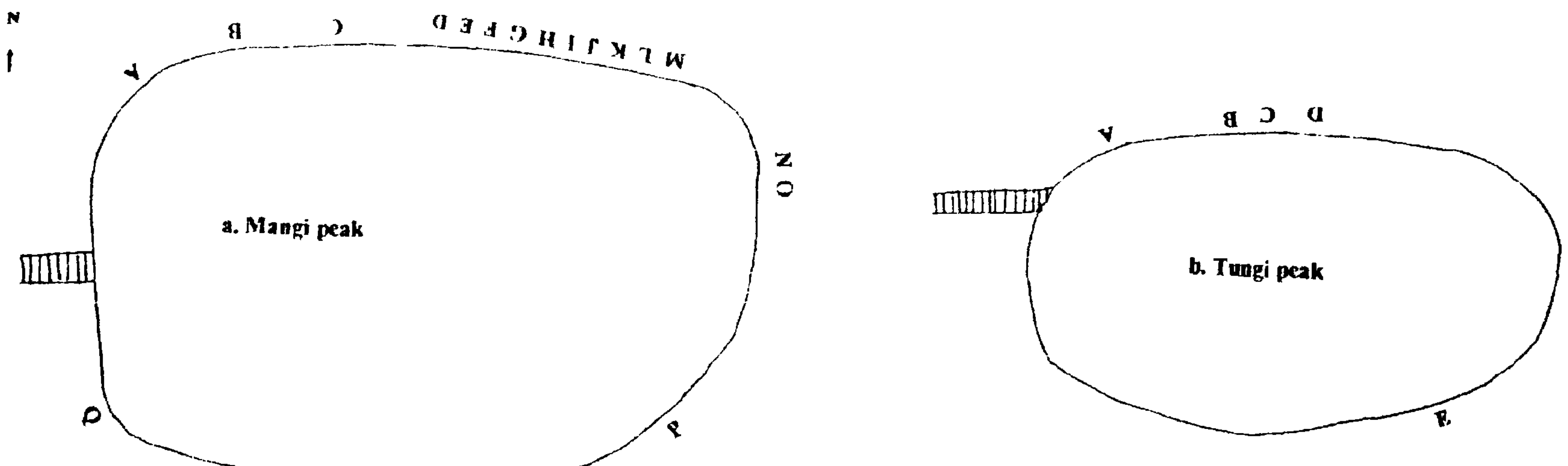
Figure 70 Ground plan of Cave II at Mohida



(not to scale)

J5	J30
1 *Panchatirthika*	1 Attendant
2 Seated Jina	2 Attendant
3 Ambika	3 Gomukha
4 *Tritirthika*	4 & 5 Seated Males
5 Kshetrapala	6 Female devotee
6 *Tritirthika*	7 to 9 Male Devotee
7 *Panchatirthika*	10 & 11 Seated Males
8 Seated Suparsvanatha	
9 *Chauvisi*	**J32**
	1 *Tritirthika*
J27	2 Bahubali
1 Devotee	3 *Panchatirthika*
2 Dharanendra	4 *Tritirthika*
3 Parsvanatha	4a Seated Parsvanatha
4 Padmavati	5 *Panchatirthika*
5 Devotee	6 Kamatha's attack on Parsvanatha
	7 *Saptairthika*
	8 *Panchatirthika*
	9 Santinatha

Figure 71 Ground plan of J5 and J27 to J32 at Ellora
(after Pereira 1977)



A Standing monks B Standing monk C Cave III or Mahavira gupha D Eight seated *Jinas* & a standing couple E Two seated *Jinas* F Balabhadra swami gupha G Shri Adinatha gupha H Nandishvara temple or Modern *chaumukha*	I Shantinatha gupha J Parshvanatha gupha K Twenty seated *Jinas* L Thirty-three seated *Jinas* M Ninteen seated *Jinas* N Nine seated *Jinas* O Thirteen seated *Jinas* P Thirteen seated *Jinas* Q Two standing monks

A Two seated *Jinas*
B *Ambika*
C Cave
D Cave
E *Pancha Pandava* or icons of *Mahavira, Parshvanatha, Neminatha, Mallinatha, & Rshabhanatha*

Figure 72 Site plan of caves on Mangi-Tungi peaks

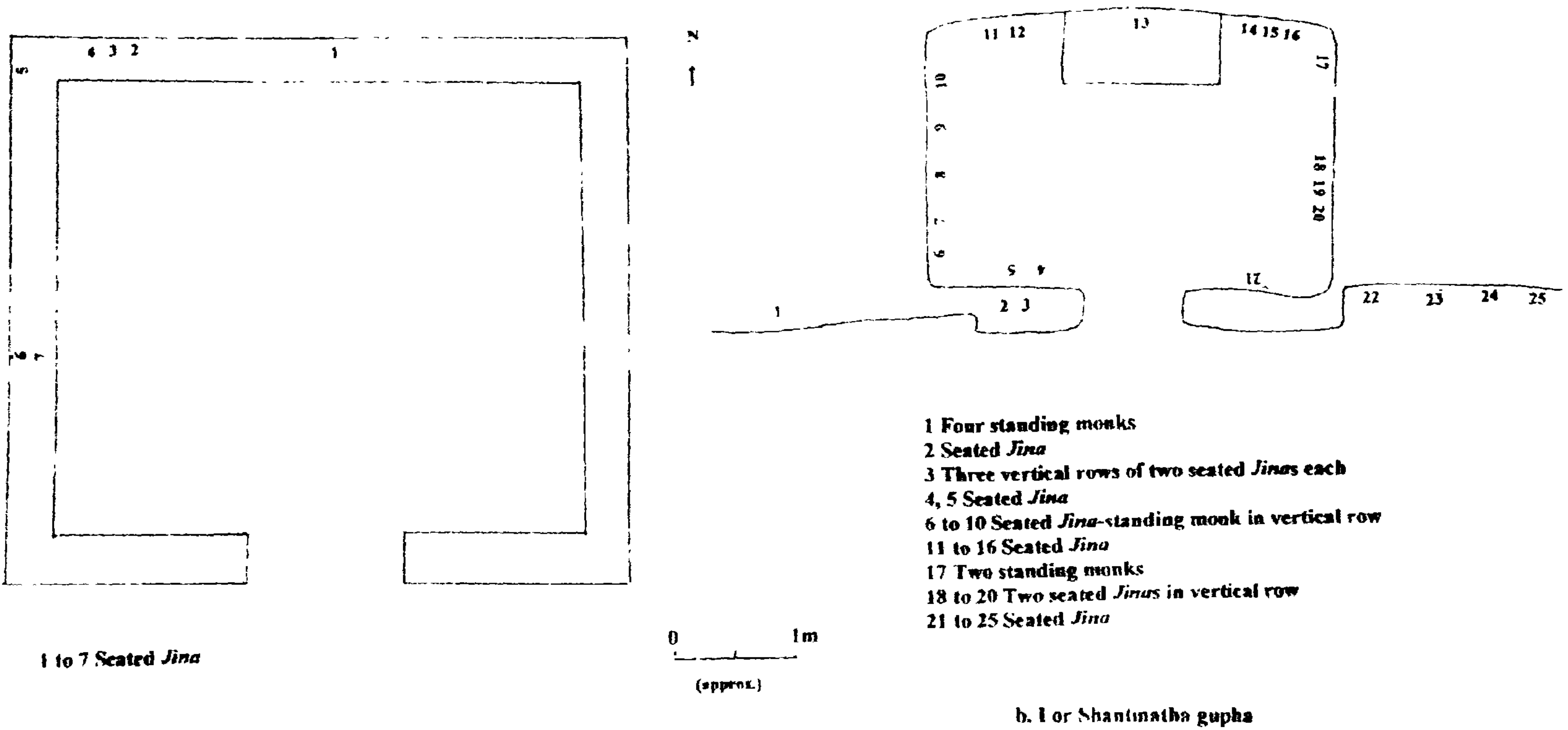
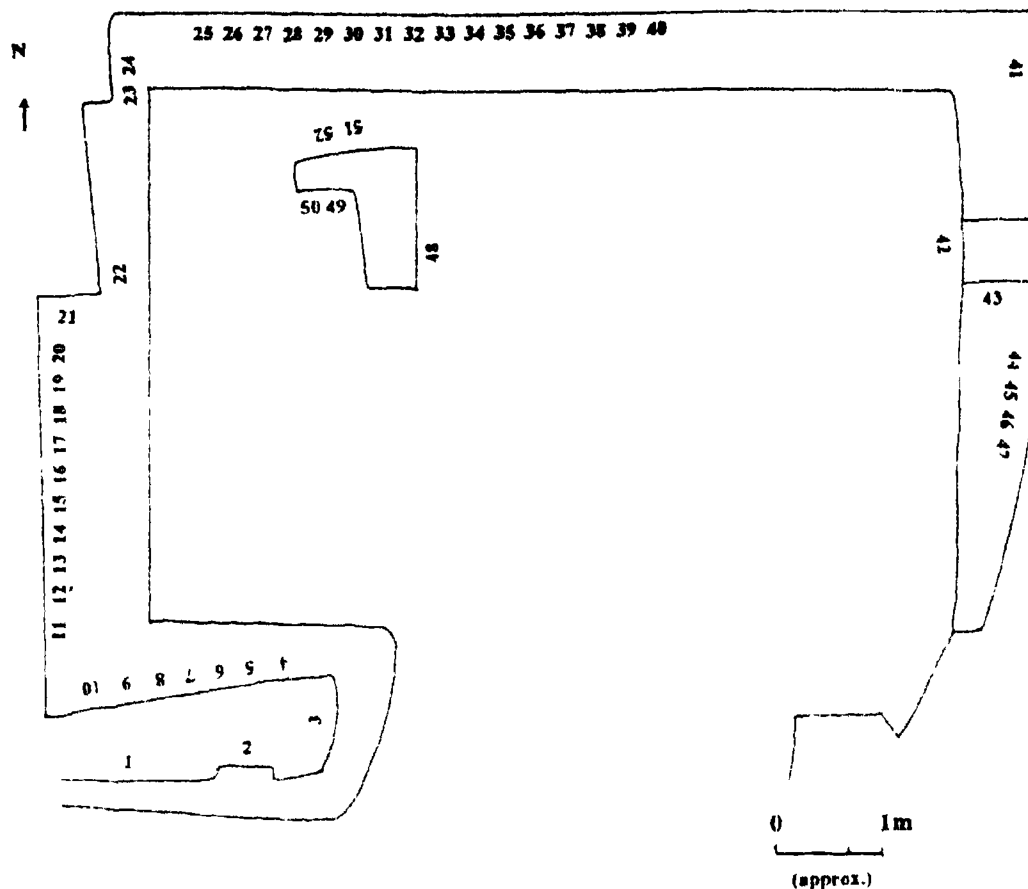
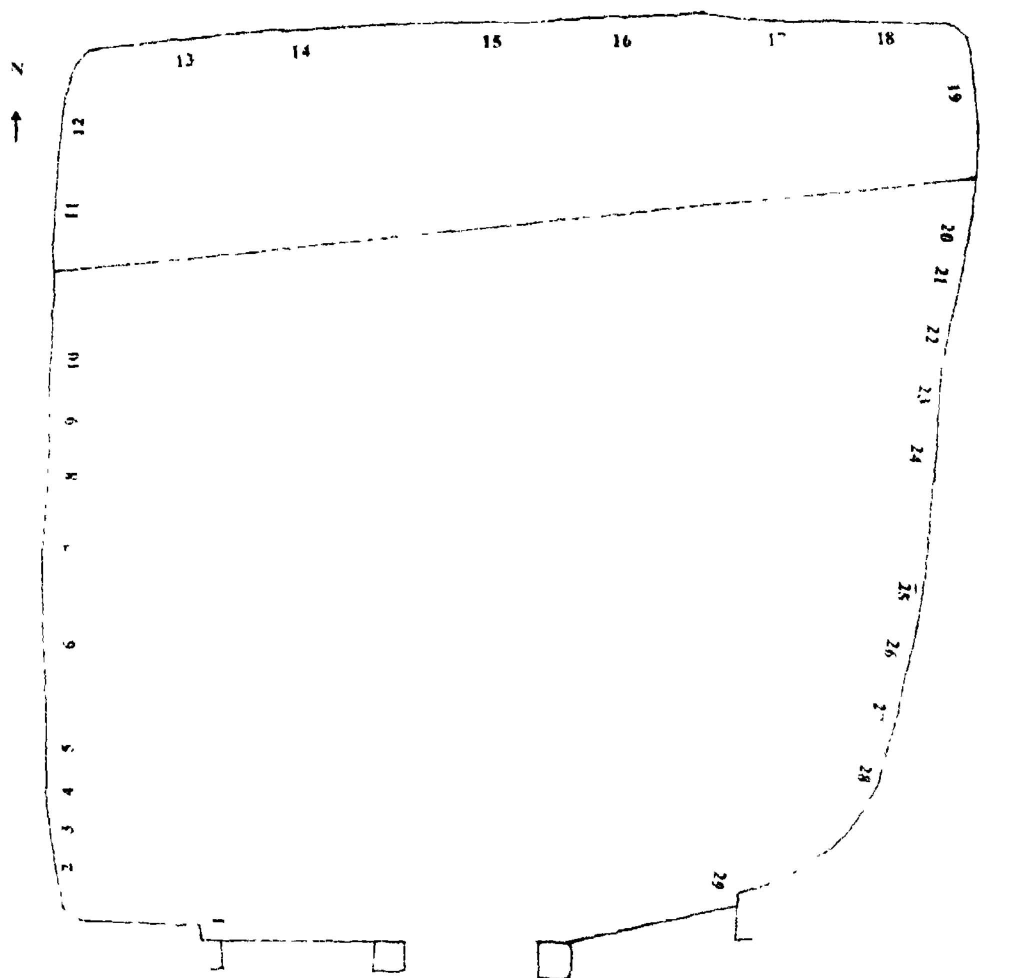


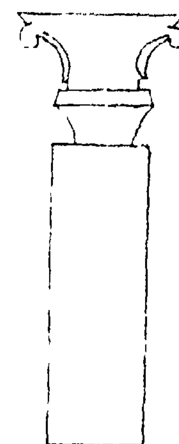
Figure 73 Ground plan of C and I on Mangi peak



1 *Chaumukha*
2 *Chaumukha*
3 & 4 Seated *Jinas*
5 Two seated *Jinas* in vertical row
6 to 8 Three seated *Jinas* in vertical rows
9 & 10 Two seated *Jinas* in vertical row
11 to 20 Seated *Jina* and standing monk in vertical row
21 Two seated *Jinas* in vertical row
22 *Panchatirthika*
23 Seated *Jina*-Devotee couple in vertical row
24 to 31 Seated *Jina*
32 Devotee couple
33 Seated *Jina*
34 & 35 Devotee couple
36 to 39 Seated *Jina*
40 Seated *Jina*-Devotee couple in vertical row
41 Standing monk
42 Figure
43 Standing monk
44 to 46 Seated *Jina*
47 *Tritirthika*
48 Six standing monks
49 & 50 Seated *Jina*
51 & 52 Two seated *Jinas* in vertical row

Figure 74 Ground plan of G on Mangi peak



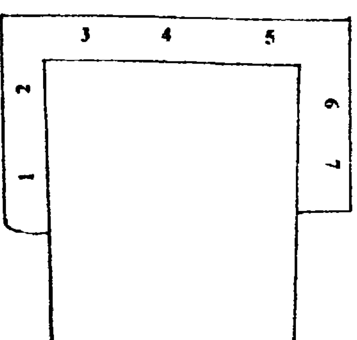


1 Loose icon of Kshetrapala
2 to 5 Three seated Jinas in vertical row
6 Panchatirthika
7 Seated Parsvanatha
8 & 9 Three seated Jinas in vertical row
10 Seated Jina-monk in vertical row
11 & 12 Seated Jina
13 Seated Parsvanatha
14 Seated Jina
15 Tritirthika
16 Seated Jina
17 Seated Parsvanatha
18 Seated Suparsvanatha
19 Four standing monks
20 & 21 Standing monk
22 & 23 Seated Parsvanatha
24 to 28 Two seated Jinas in vertical row
29 Loose icon of Ambika

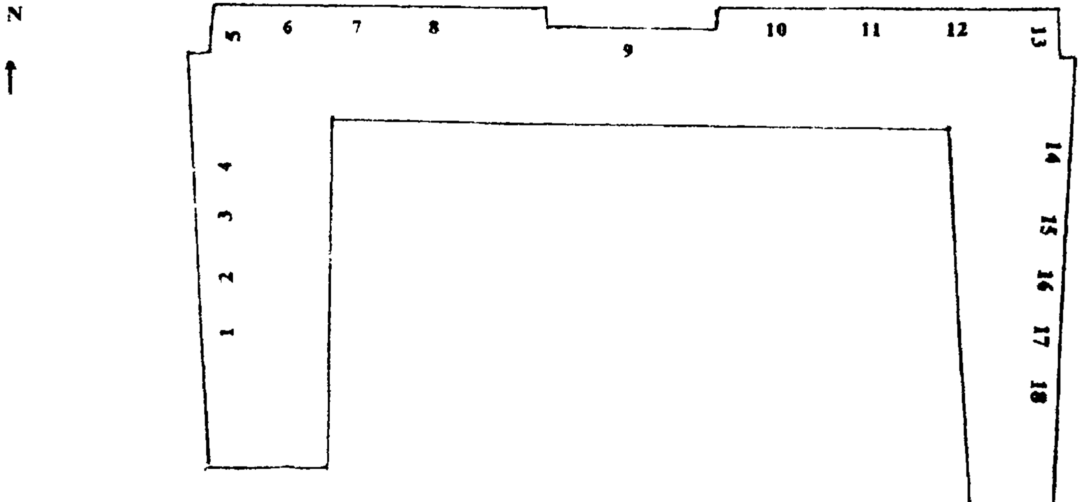
a. Ground plan

b. Pillar
(not to scale)

Figure 75 Ground plan & pillar of J on Mangi peak

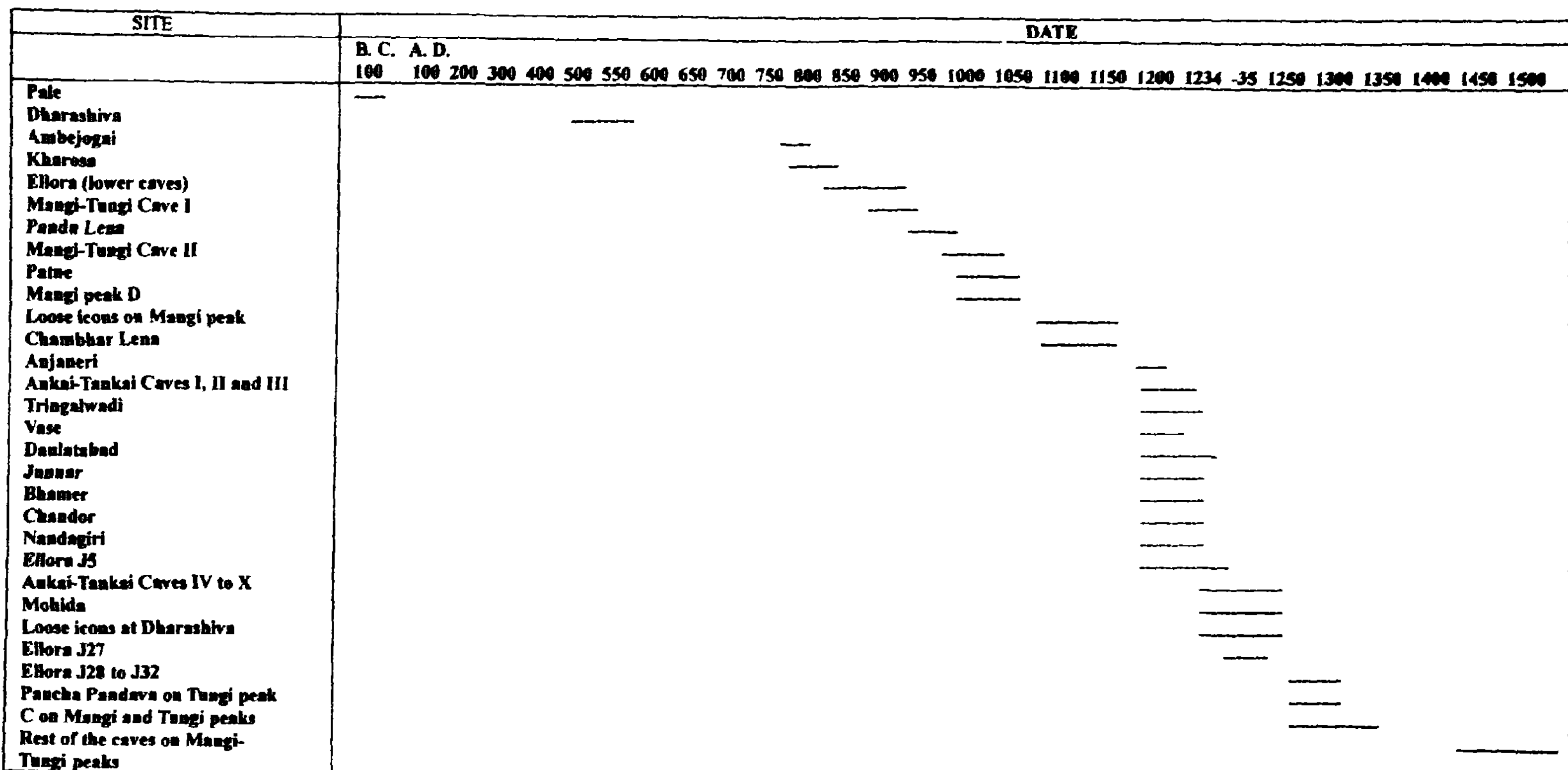


a. Cave C



b. Cave D

Figure 76 Ground plan of caves on Tungi peak



—— indicates approximate time-frame within which these caves could have been excavated and does not indicate total time span of the excavation activity.

Figure 77 : Chart showing approximate dates and chronological sequence of the Jaina caves



Plate 1 Caves on the northern side of the ravine, Dharashiva



Plate 2 : Doorway to courtyard, Cave II, Dharashiva



Plate 3 : Parsvanatha on the inner face of doorway, Cave II, Dharashiva

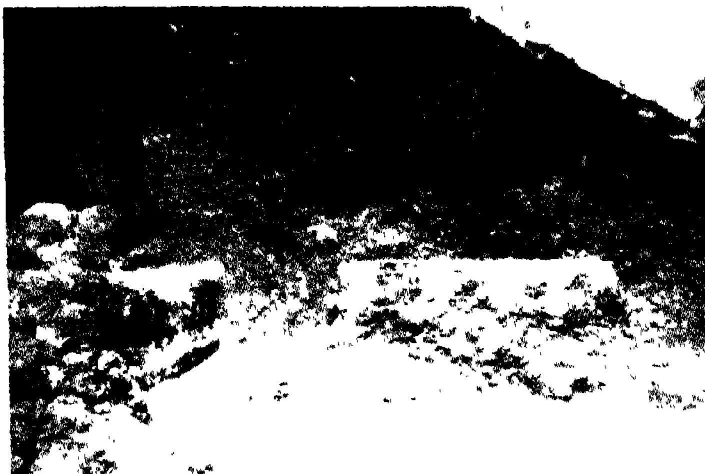


Plate 4 : Rock-cut structure (*stupa*?) inside the courtyard, Cave II, Dharashiva



Plate 5 : Pilaster in the verandah, Cave II, Dharashiva



Plate 6. *Gana* figures on the plinth, Cave II, Dharashiva



Plate 7 : Right end of verandah and traces of passage,
Cave II, Dharashiva



Plate 8 : Main icon, Cave II, Dharashiva



Plate 9 : Loose *chaumukhas* kept in Cave II, Dharashiva



Plate 10 : Painting of Jina figure on the bracket of hall pillar, Cave II, Dharashiva



Plate 11 : Pillars in the hall, Cave III, Dharashiva

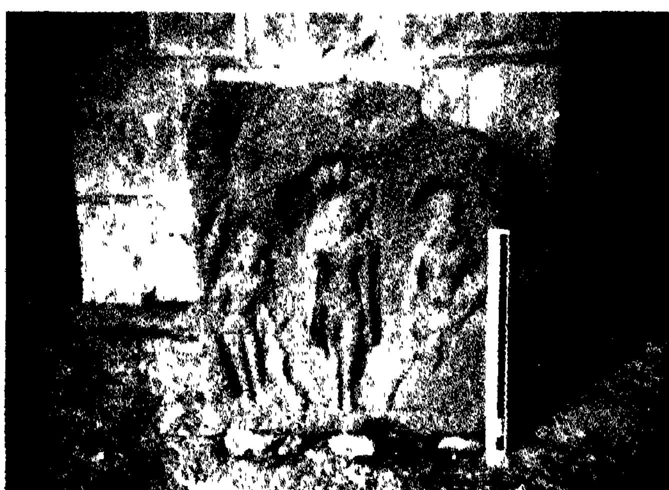


Plate 12 : Loose icon of Suparsvanatha, Cave IV, Dharashiva



Plate 13 : Cave at Ambejogai

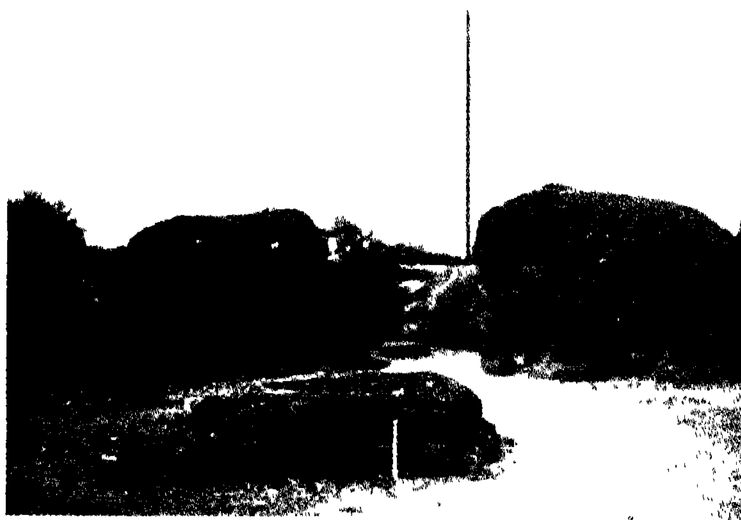


Plate 14 : Elephants in the courtyard, Ambejogai

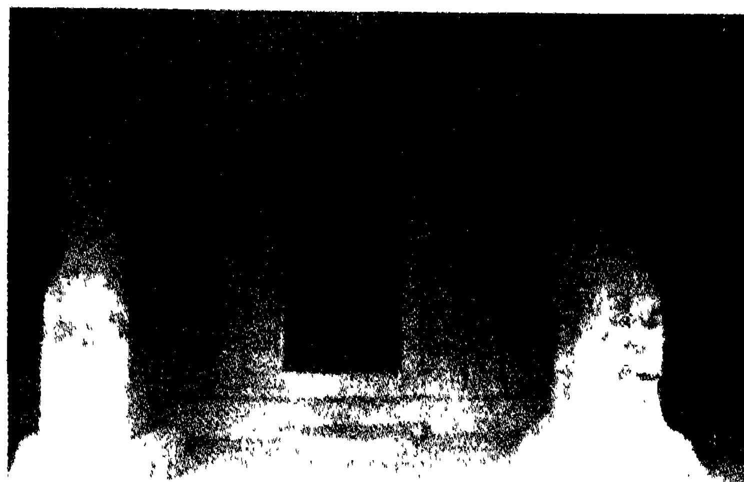


Plate 15 : Main excavation of the cave at Ambejogai

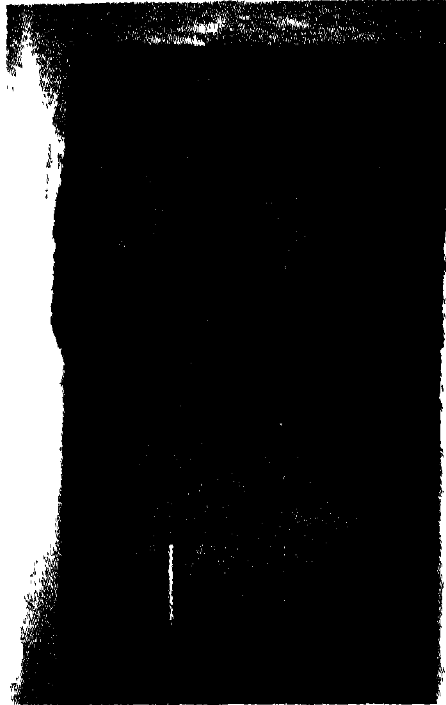


Plate 16 : Parsvanatha in the central shrine of main excavation, Ambejogai



Plate 17. Saivite cave-*Hatthikhana* near Jaina cave, Ambejogai



Plate 18 : Unfinished exterior, Chhota Kailasa or J2, Ellora



Plate 19 : J3-Small cave in the courtyard of Chhota Kailasa, Ellora



Plate 20 : J4-Unfinished cave in pit, Ellora



Plate 21 : Indrasabha or Cave XXXII, Ellora

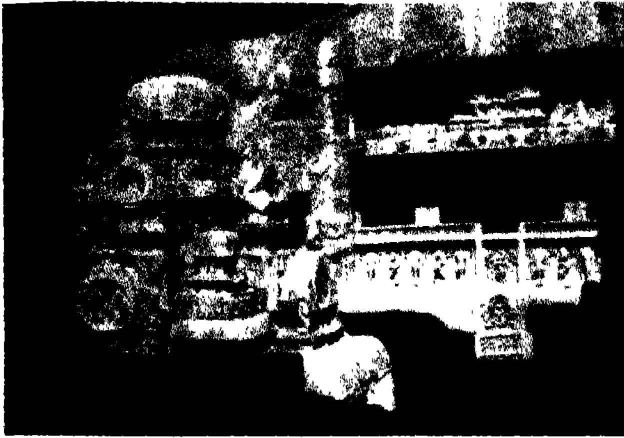


Plate 22 : J8-Monolithic shrine in the courtyard of Indrasabha, Ellora



Plate 23 : J9-Manastambha in the courtyard of Indrasabha, Ellora



Plate 24 : J17-Small cave at the lap of the stairway to the upper storey of Indrasabha, Ellora



Plate 25 : J12-Small cave in the courtyard of Indrasabha, Ellora

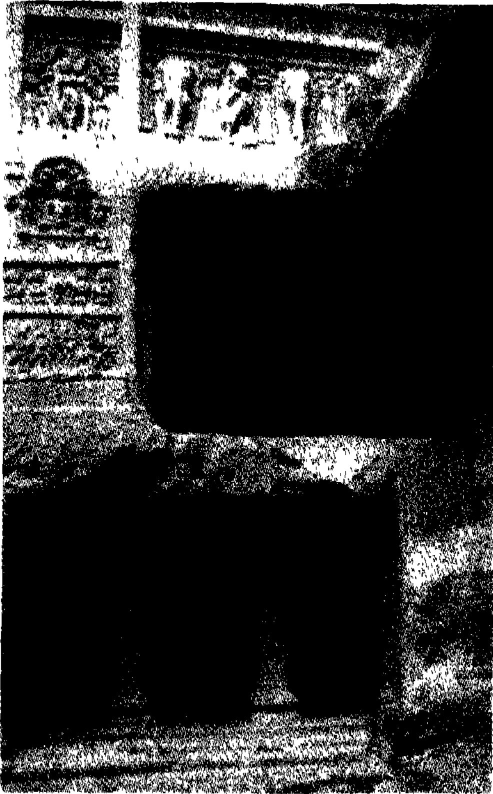


Plate 26 : J11 and J14-Small caves in the courtyard of Indrasabha, Ellora



Plate 27 : J21 and J23-Jagganathasabha, Ellora



Plate 28 : J26, Ellora

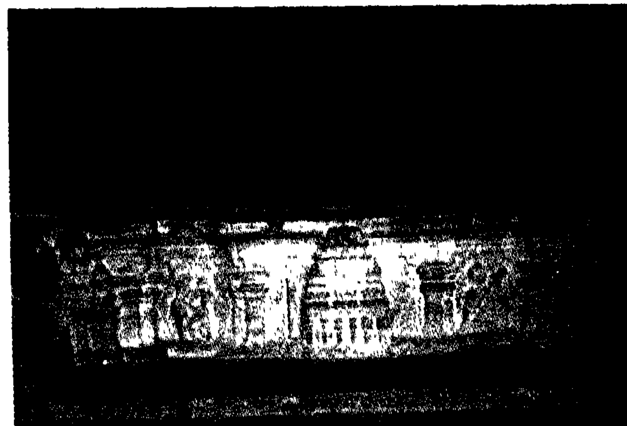


Plate 29 : Parapet wall with *vimana* models, J18-Ellora



Plate 30 : Dwarf pillar on *kaksasana*-J20, Ellora

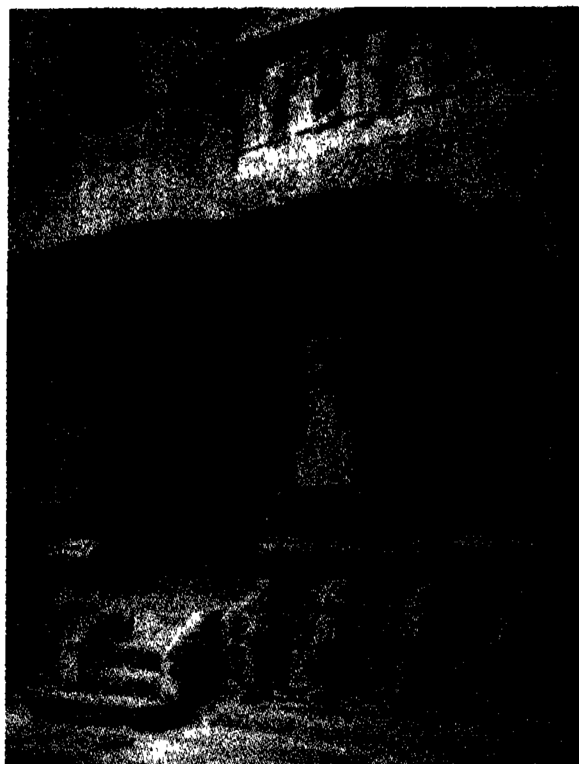


Plate 31 : Elephants on the *mattavarana*-J10, Ellora



Plate 32 : Pillar in J24, Ellora

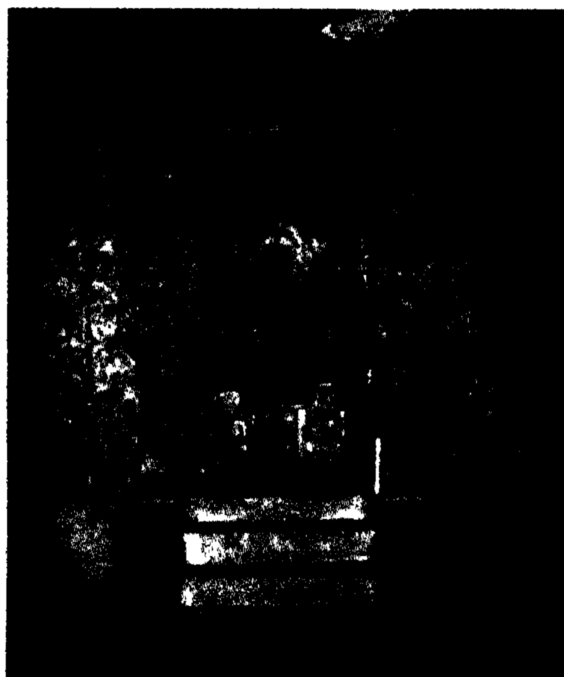


Plate 33 : Auspicious dreams above the doorway-J20, Ellora



Plate 34 : *Makara torana* in front of the shrine doorway-J26, Ellora



Plate 35 : Jina figures and Ambika on the back wall of J21, Ellora

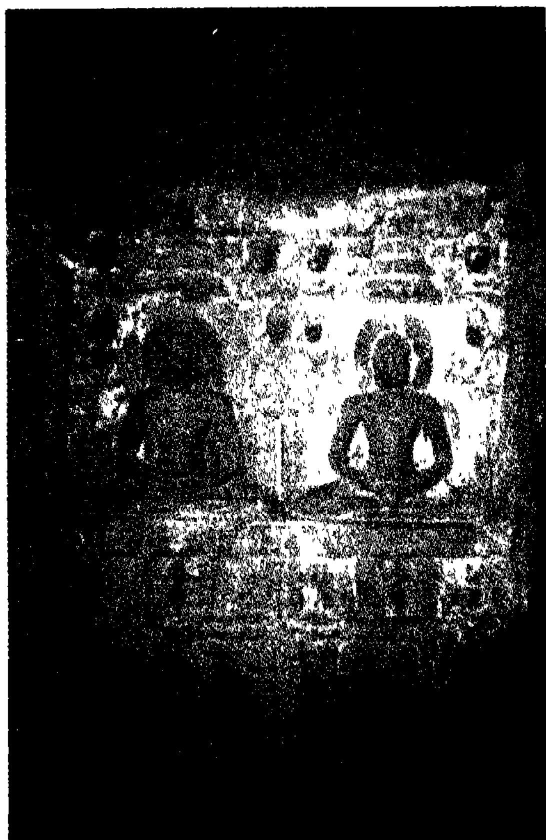


Plate 36 : Jinas in two tiers on the sidewall of J21, Ellora



Plate 37 : Jina figures on the sidewall of hall-J18, Ellora

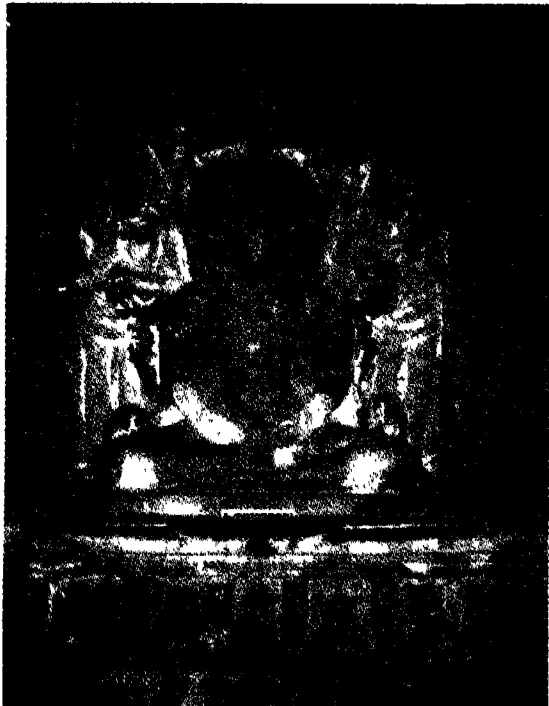


Plate 38 : Shrine image of J21, Ellora



Plate 39 : Sarvanubhuti in the verandah end-J18, Ellora



Plate 40: Ambika in the verandah end-J18, Ellora



Plate 41 : Kamatha's attack on Parsvanatha-J6, Ellora



Plate 42: Kamatha's attack on Parsvanatha-J10, Ellora

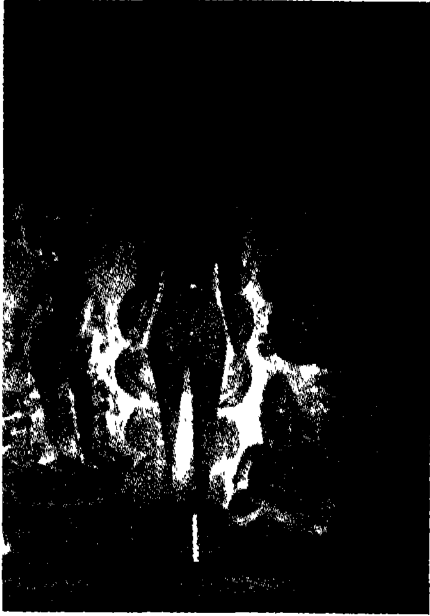


Plate 43 : Kamatha's attack on Parsvanatha-J18, Ellora



Plate 44 : Penance of Bahubali-J11, Ellora



Plate 45 : Penance of Bahubali-J14, Ellora



Plate 46 : Penance of Bahubali-J18, Ellora



Plate 47 : Chakresvari in *gopura* of Chhota Kailasa-J1, Ellora



Plate 48 : Chakresvari, J20A, Ellora



Plate 49: Sarasvati flanking the shrine doorway-J13, Ellora



Plate 50: Sarasvati near the doorway leading to J20A-J18, Ellora



Plate 51 : Padmavati near the doorway leading to J20A-J18, Ellora



Plate 52 : Dancing Indra on the main verandah wall of Chhota Kailasa-J2, Ellora



Plate 53 : Painted panel depicting dancing Indra on hall ceiling-J19, Ellora



Plate 54 : Shrine in *sukanasa* on the roof of Chhota Kailasa-J2, Ellora



Plate 55 : Exterior wall of Chhota Kailasa-J2, Ellora



Plate 56 : Main verandah of Chhota Kailasa-J2, Ellora



Plate 57 : Monolithic elephant in the courtyard of Indrasabha, Ellora

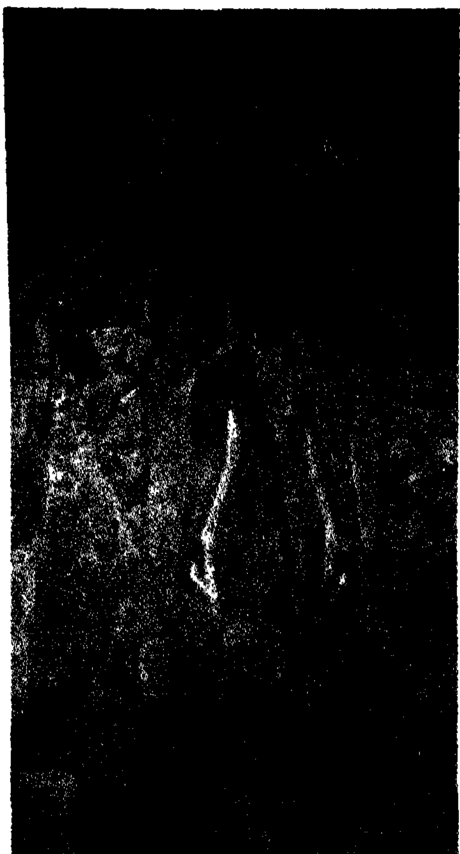


Plate 58 : Jina and *dikpalas* on sidewall of hall-J10, Ellora

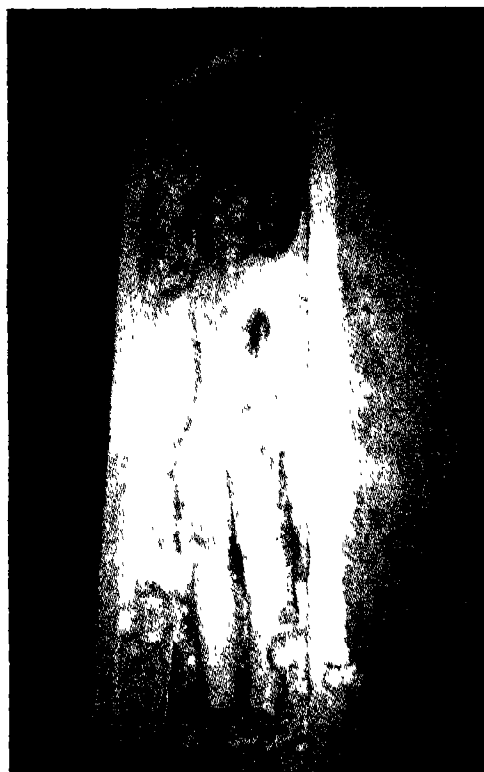


Plate 60 : Standing Jina on hall pillar with an inscription below-J15, Ellora



Plate 59 : Santinatha with an inscription below-J13, Ellora



Plate 61 : Exterior of J18, Ellora



Plate 62 : Hall of J18, Ellora



Plate 63 . *Panchaparamesthis*-J18, Ellora

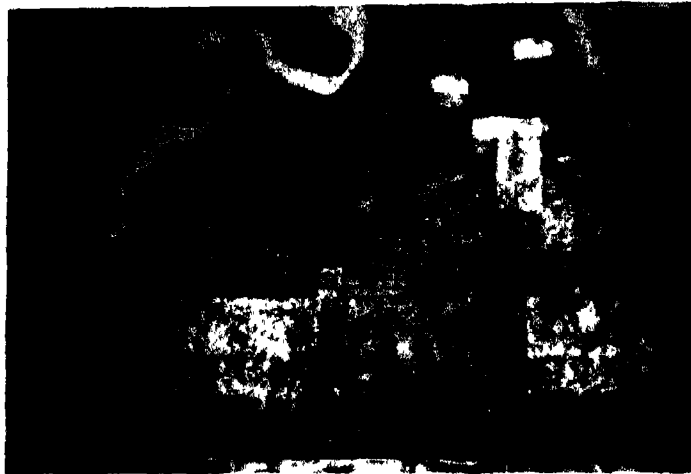


Plate 64 : Paintings on the side aisle ceiling of hall-J18, Ellora



Plate 65 : Paintings on the idewall of the shrine-J19, Ellora



Plate 66 : Paintings on shrine ceiling-J19, Ellora

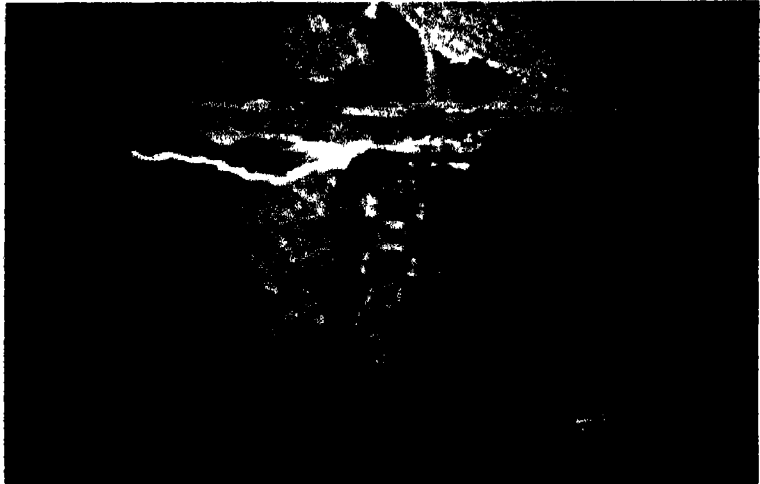


Plate 67 : Painting on the stone beam between pillars of hall-J19, Ellora



Plate 68 : Painting on the left sidewall of shrine-J20, Ellora



Plate 69 : Painting on the right sidewall of shrine-J20, Ellora



Plate 70 : Painted panel of Bahubali on the front wall of shrine-J20, Ellora



Plate 71 : Paintings on the shrine celing-J20, Ellora



Plate 72 : Paintings on the shrine celing-J20, Ellora



Plate 73 : Painted panel of Jina on the stone beam between pillars in verandah-J21, Ellora

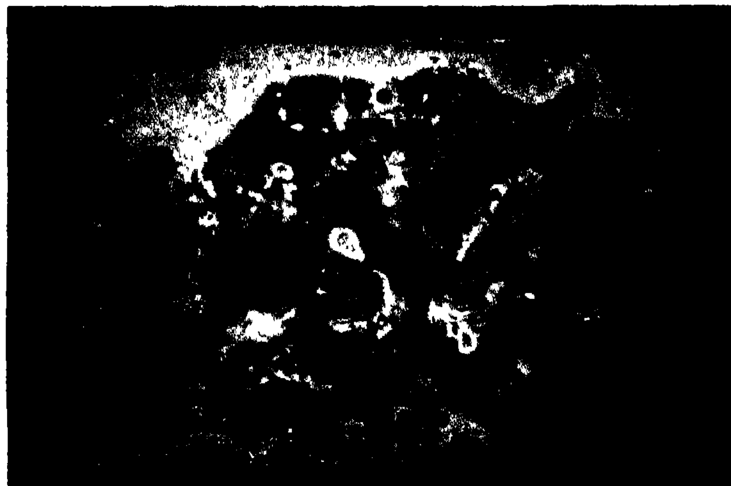


Plate 74 : Painting on the stone beam between pillars in verandah-J21, Ellora



Plate 75 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora

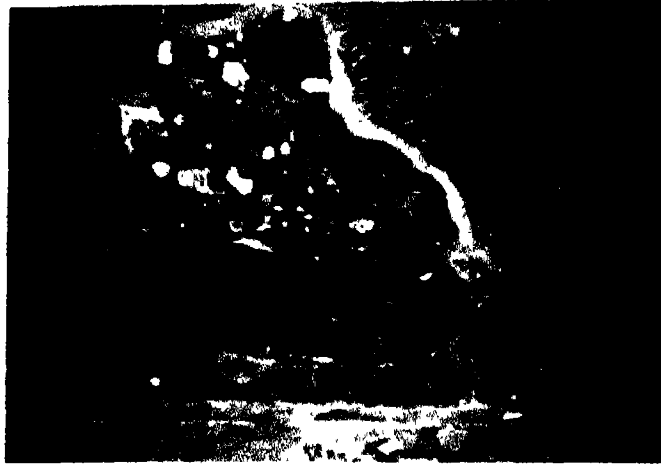


Plate 76 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora



Plate 77 : *Samvasarana* on hall ceiling-J21, Ellora



Plate 78 : Jinas in two tiers and painted panel of Jina on the sidewall of hall-J21, Ellora



Plate 79. Painted panels of two seated Jinas on left sidewall of hall-J21, Ellora



Plate 80 : Painted bracket of pillar-J21, Ellora



Plate 81 : Jinas on front wall of verandah-J25, Ellora



Plate 82 : Jina with devotees and inscription below-J25, Ellora



Plate 83 : Paintings on the hall ceiling-Kailasa-Cave XVI, Ellora

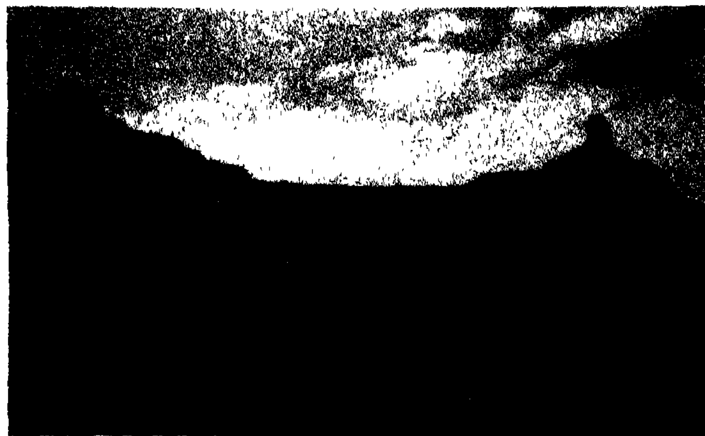


Plate 84 : Mangi-Tungi hills, Nasik district



Plate 85 : Lower caves, Mangi hill



Plate 86 : Jina and Chakresvari,
Cave I, Mangi hill



Plate 87 : Kamatha's attack on Parsvanatha,
Cave I, Mangi hill



Plate 88 : Sarvanubhuti, Cave I, Mangi hill



Plate 89 : Ambika, Cave I, Mangi hill



Plate 90 : Penance of Bahubali, Cave I, Mangi hill



Plate 91 : Sarasvati, Cave I, Mangi hill



Plate 92 : Suparsvanatha on the sidewall of shrine, Cave I, Mangi hill



Plate 93 : Goddess, Cave II, Mangi hill

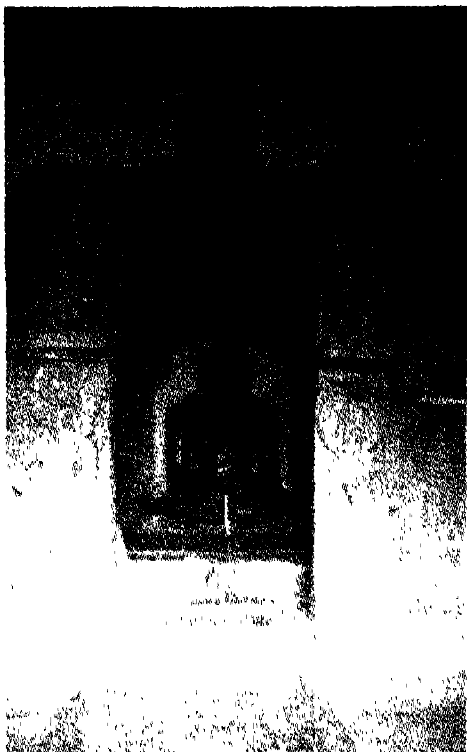


Plate 94 : Seated Jina in the shrine, Cave II, Mangi hill



Plate 95 : Seated Rsabhanatha, Pandu Lena



Plate 96 : Ambika and Sarvanubhuti on the sidewall, Pandu Lena



Plate 97 : Jaiṇa cave, Patne



Plate 98 : Icons on rough pillars, Patne



Plate 99 : Niches in the sidewall, Patne



Plate 100: Ambika, Patne



Plate 101 : Seated Jina on backwall, Patne

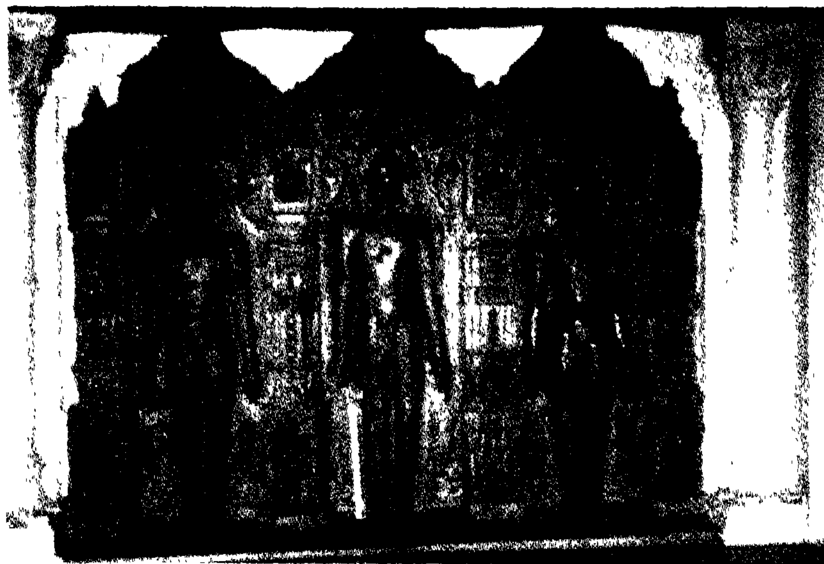


Plate 102 : Three standing Jinas, Cave II, Chambhar Lena

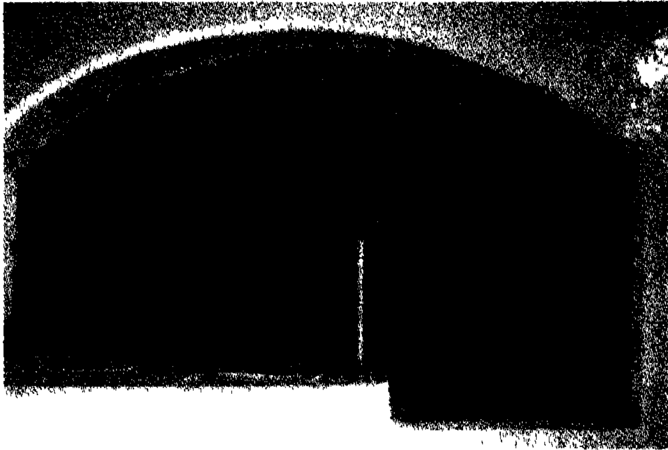


Plate 103 : Seated Jinas and Ambika, Cave II, Chambhar Lena



Plate 104 : Colossal of Parsvanatha, Cave III, Chambhar Lena



Plate 105 : Jaina cave, Anjaneri



Plate 106: Elephants lustrating Suparsvanatha, Anjaneri



Plate 107: Standing Parsvanatha and Chakresvari on the back wall of verandah, Anjaneri



Plate 108: Parsvanatha in the shrine, Anjaneri



Plate 109 *Uttaranga* of Jaina temple depicting Suparsvanatha and Parsvanatha, Anjaneri



Plate 110 : Ankai-Tankai hills



Plate 111 : Cave I, Ankai-Tankai

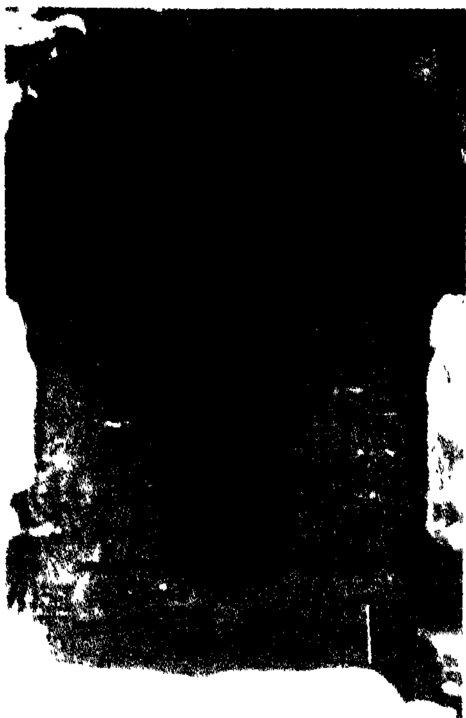


Plate 112 : Hall Doorway, Cave I, Ankai-Tankai



Plate 113 : Cave II, Ankai-Tankai



Plate 114 : Ganesa as child seated on lap of Ambika, Cave II, Ankai-Tankai

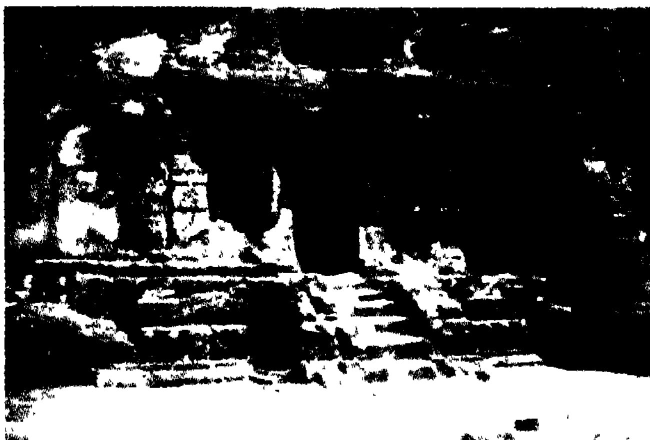


Plate 115 : Cave III, Ankai-Tankai



Plate 116 : Cave IV, Ankai-Tankai

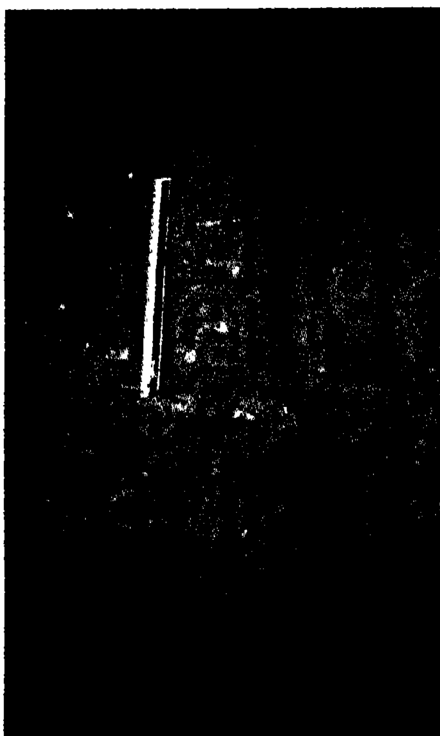


Plate 117 : Female deities on *stambha sakha* of hall doorway, Cave IV, Ankai-Tankai



Plate 120: Cave VI with Ankai fort in background, Ankai-Tankai



Plate 119: Jina with monkey as devotee, Cave V, Ankai-Tankai



Plate 118 : Upper two storeyes of Cave V with *kalasa* top, Ankai-Tankai

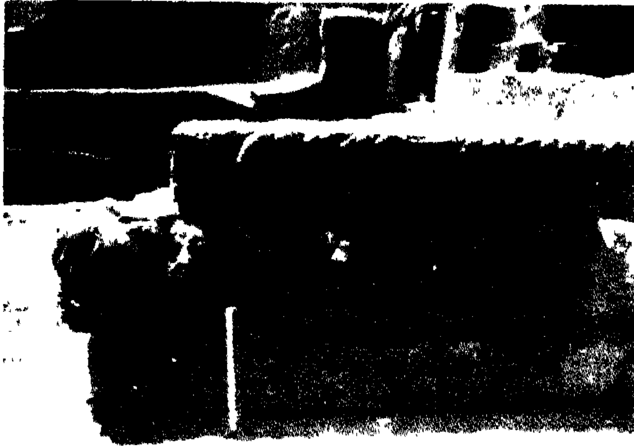


Plate 121 : Plinth, Cave VI,
Ankai-Tankai

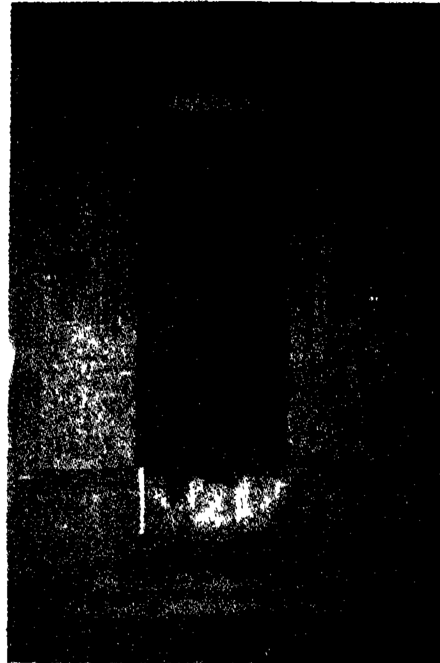


Plate 122 : Shrine doorway, Cave VI,
Ankai-Tankai



Plate 123 : Shrine doorway made of
loose slabs, Cave VI, Ankai-Tankai

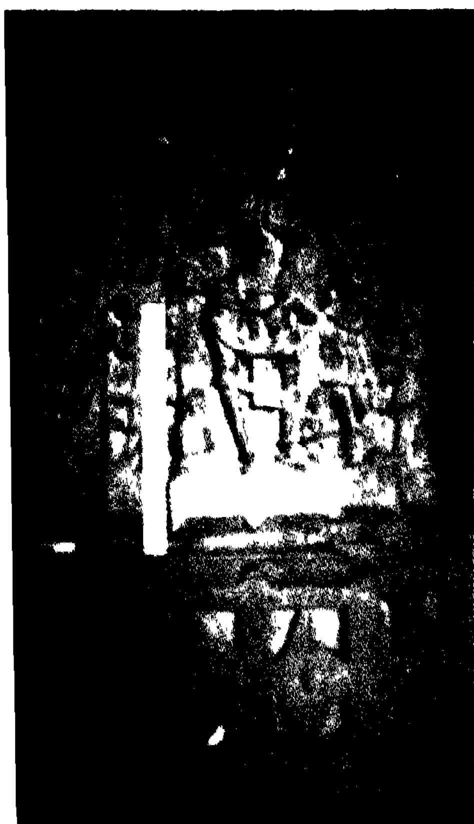


Plate 124 : Male devotee or donor on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 125 : Couple devotee or donors on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 126 : Low wall enclosing the verandah, Tringalwadi


Plate 127 : Figures on the verandah ceiling, Tringalwadi


Plate 128 : Hall doorway, Tringalwadi


Plate 129 : Dharanendra on the *stambha sakha* of hall doorway, Tringalwadi

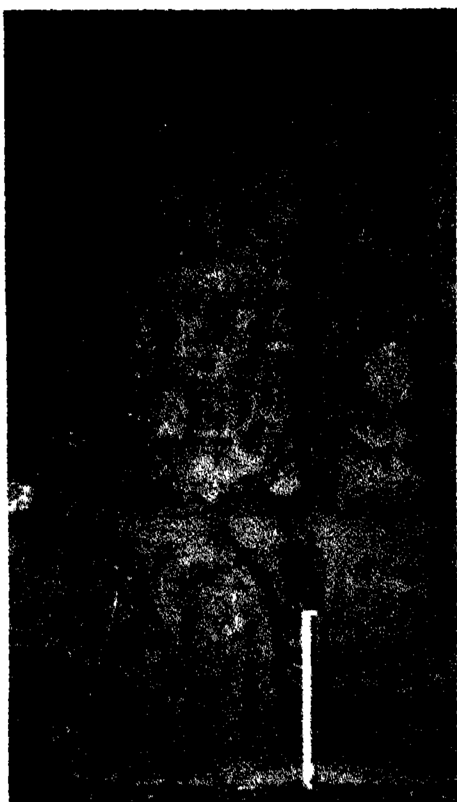


Plate 130: Padmavati on the *stambha sakha* of hall doorway, Tringalwadi



Plate 131: Cave at Vase

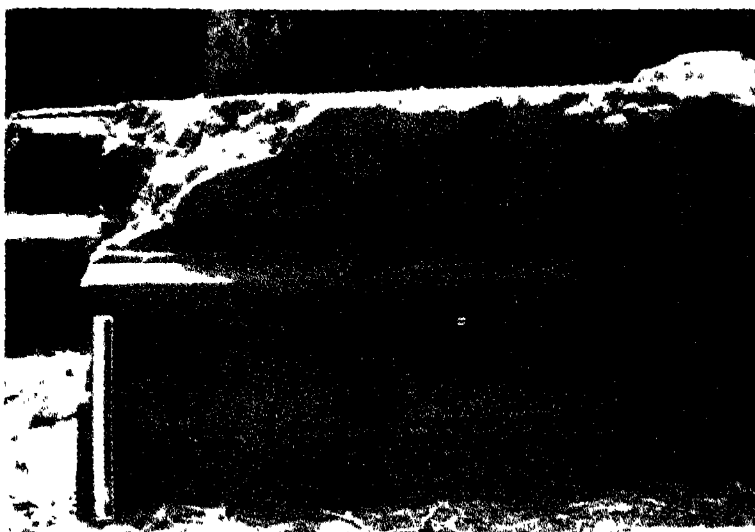


Plate 132: Plinth, Vase



Plate 133 : Structural pillar in the verandah, Vase



Plate 134 : Jina in the back wall of hall, Vase



Plate 135 : Caves near Kalakot in the fort at Daulatabad

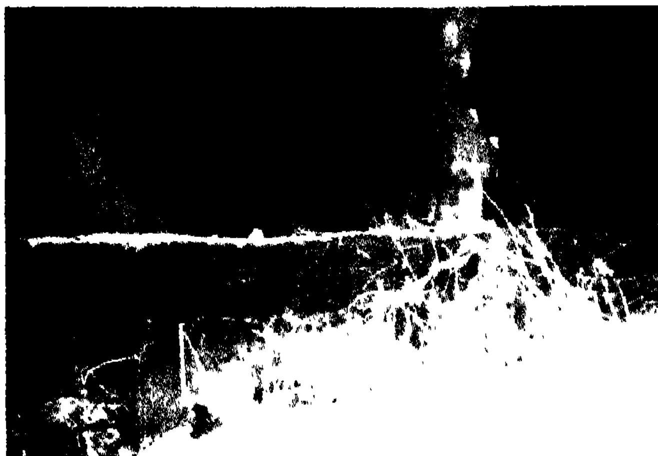


Plate 136 : *Kaksasanas* and pillars enclosing the verandah, Jaina cave at Daulatabad

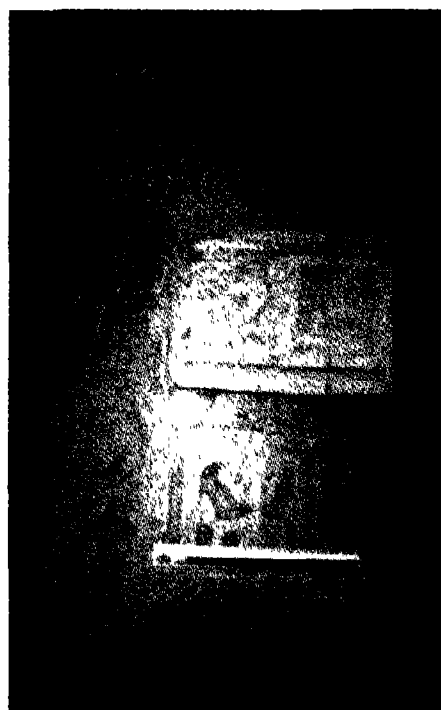


Plate 137 : Jina figure on the pillar in hall, Jaina cave, Daulatabad



Plate 138 : Niches in the sidewall of hall, Jaina cave at Daulatabad



Plate 139 : Buddhist *vihara* converted into Jaina cave, Junnar



Plate 140 : *Tritirthika*, Junnar



Plate 141 : Bhairava, Junnar



Plate 142 : Hill with Jaina cave, Bhamer

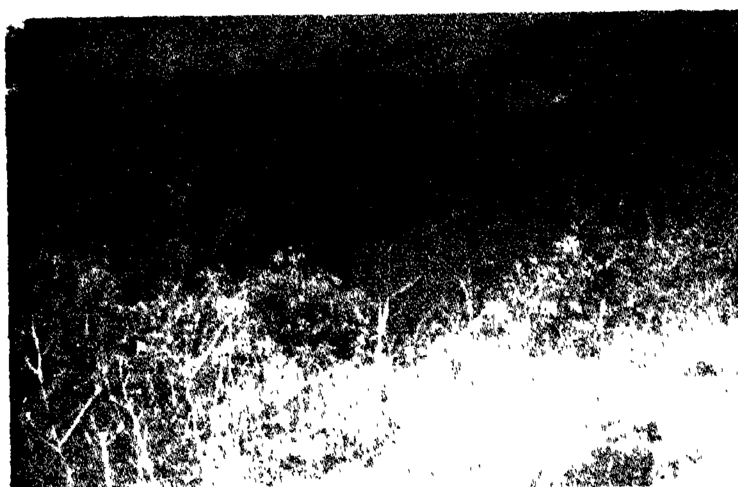


Plate 143 : Jaina cave at Bhmer

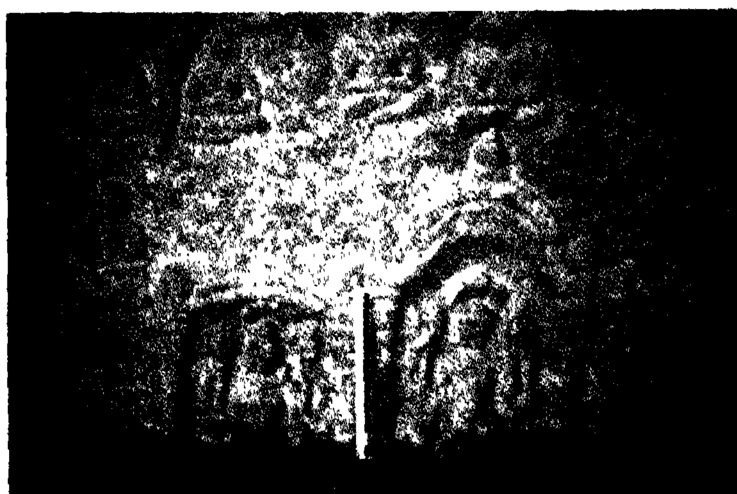


Plate 144 : Dharanendra, Padmavati and Jina figures on the back wall of verandah, Bhamer



Plate 145 : Icons on the walls of hall, Bhamer

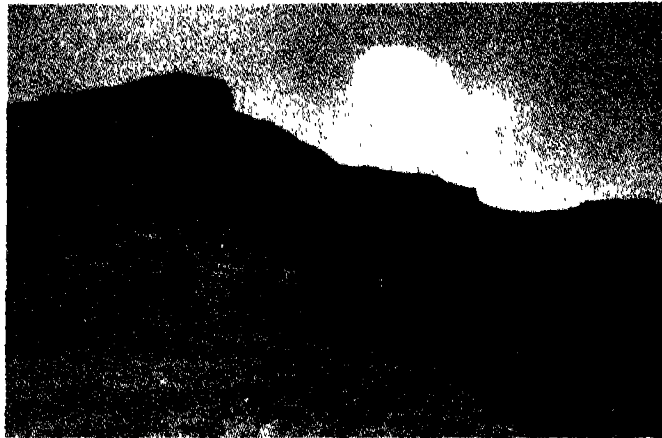


Plate 146 : Hill with Jaina cave, Chandor

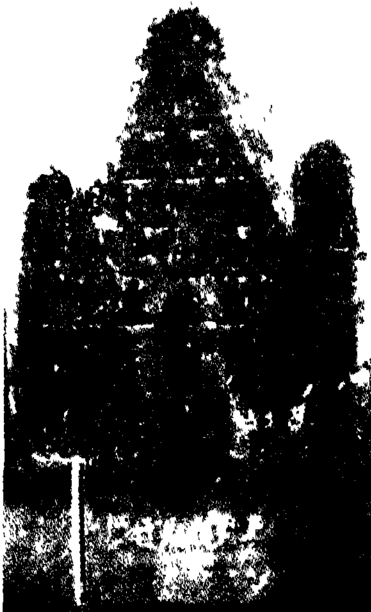


Plate 147 : *Chauvisi*, Chandor



Plate 148: Sarasvati, Chandor



Plate 149: Seated Jinas on the sidewall, Chandor



Plate 150: Chandraprabha, main Jina at Chandor

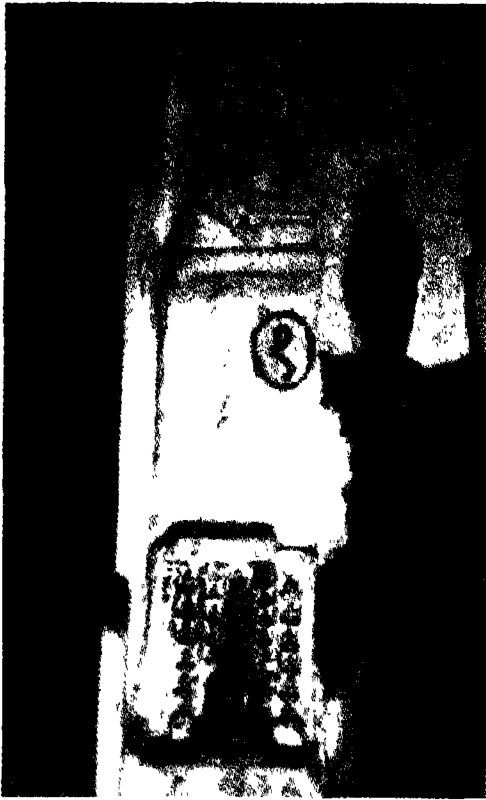

Plate 151. Mahamanasi on the pilaster flanking the main icon of Chandraprabha, Chandor


Plate 152: Ambika, Chandor


Plate 153: Couple standing under a tree with seated Jina above, Chandor



Plate 154 : Cave I, Mohida

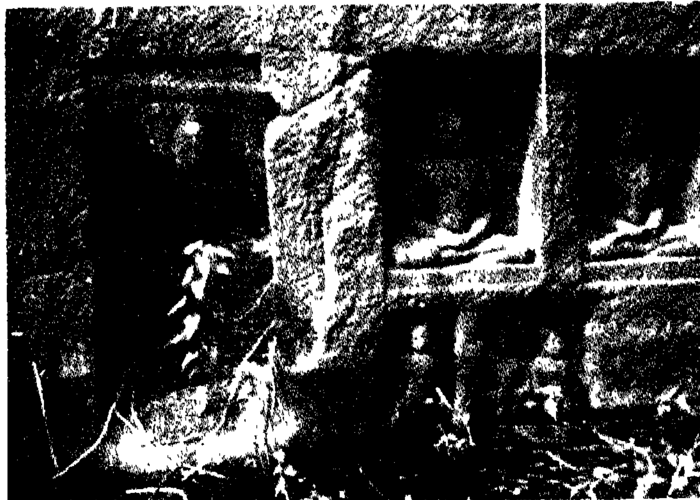


Plate 155 : Chandraprabha & Puspadandta and monk-devotee figures below, Cave I, Mohida

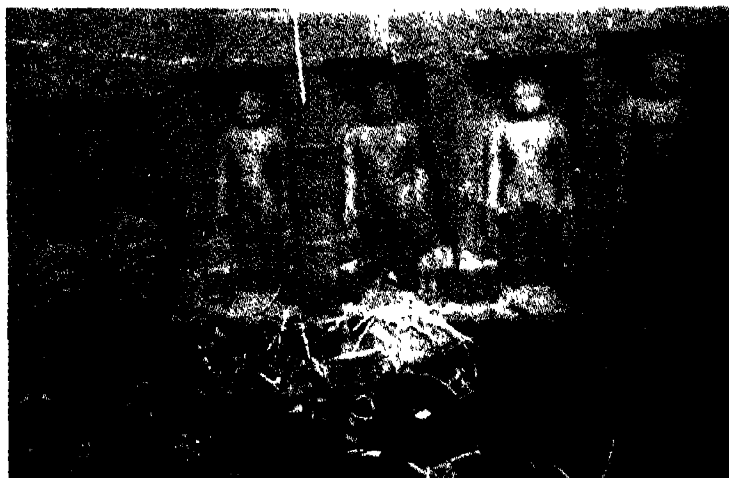


Plate 156 : Standing Jinas and Bahubali on the sidewall, Cave I, Mohida



Plate 157 Bahubali, Cave I, Mohida

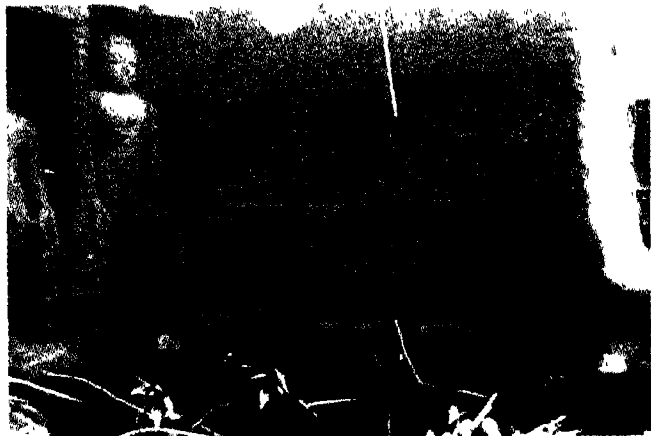


Plate 158 : Gomukha and Dharanendra, Cave I, Mohida



Plate 159 : Kshetrapala, Cave I, Mohida



Plate 160: Suparsvanatha and Padmaprabha in the Sidewall of shrine, Cave I, Mohida



Plate 161 : Rsabhanatha, main Jina at Cave I, Mohida



Plate 162: Cave II, Mohida

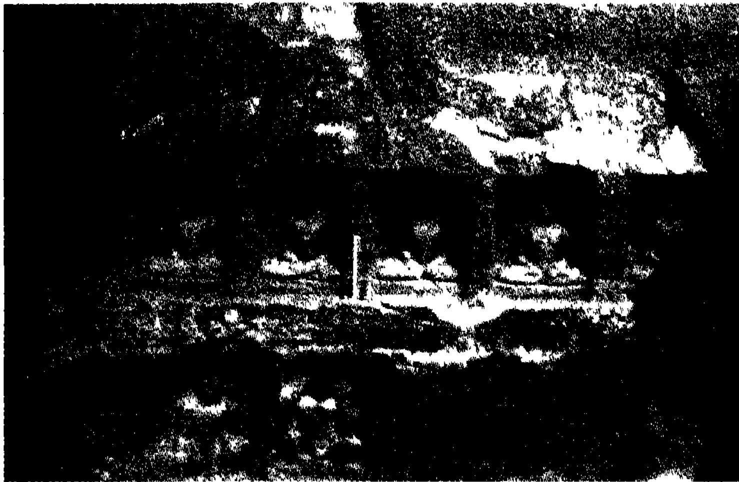


Plate 163 : Seated Jinas on the left sidewall of hall,
Cave II, Mohida



Plate 164 : Devotees, Dharanendra, Chakresvari and
Ambika, Cave II, Mohida



Plate 165 : Rsabhanatha and standing Jina on the
backwall of hall, Cave II, Mohida



Plate 166 : Cave 5, Later cave at Ellora

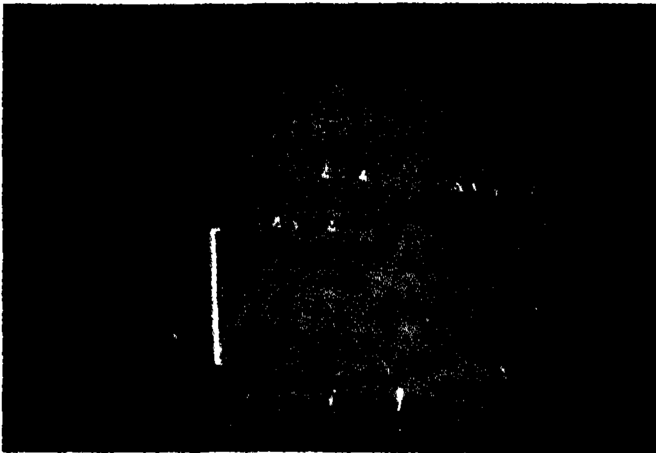


Plate 167 : Suparsvanatha and Chauvisi, Cave 5, Ellora



Plate 168 : Colossal of Parsvanatha,
J27, Ellora

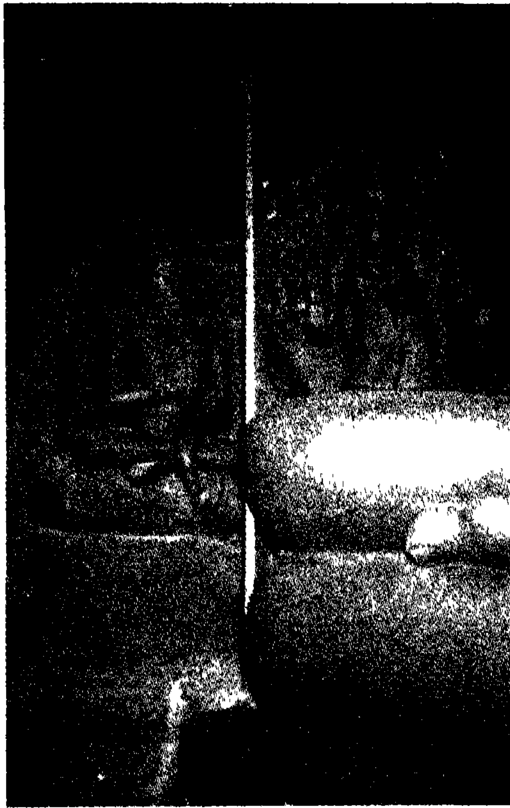


Plate 169 : Devotee and Dharanendra to the right of Parsvanatha, J27, Ellora

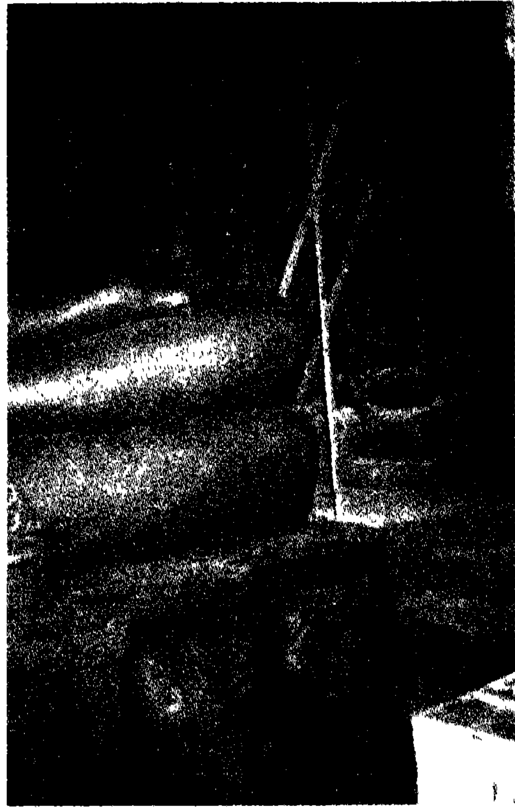


Plate 170 : Devotee and Padmavati to the left of Parsvanatha, J27, Ellora



Plate 171 : Structure enclosing *chaumukha*, J29, Ellora



Plate 172 : Elephant flanking J30, Ellora



Plate 173 : Attendant flanking the doorway, J30, Ellora



Plate 174 : Gomukha in the hall, J30, Ellora



Plate 175 : Warriors between the legs of elephant, J30, Ellora



Plate 176 : Painted panel of seated Jina on the back
Wall of hall, J30, Ellora



Plate 177 : *Phamasana* roof, J32, Ellora

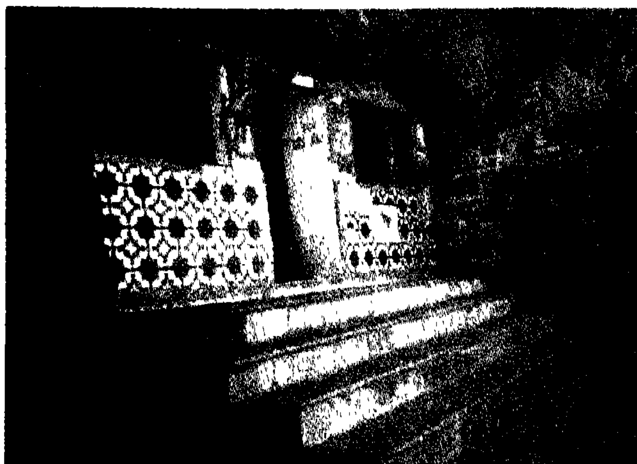


Plate 178 : Cave 'C' or Mahavira Gupha, Mangı peak



Plate 179: Seated Jına, Cave 'C' or Mahavıra Gupha, Mangı peak

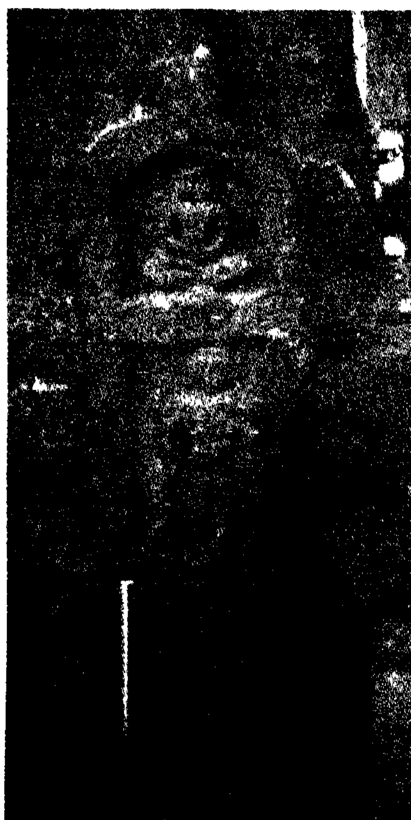


Plate 180: Sculpture like *chaumukha* or memorial stone, 'D', Mangi peak



Plate 181 : *Stupa* and seated Jina, 'F' or Balabhadra swami Gupha, Mangi peak



Plate 182 · 'G' or Sri Adinatha Gupha, Mangi peak

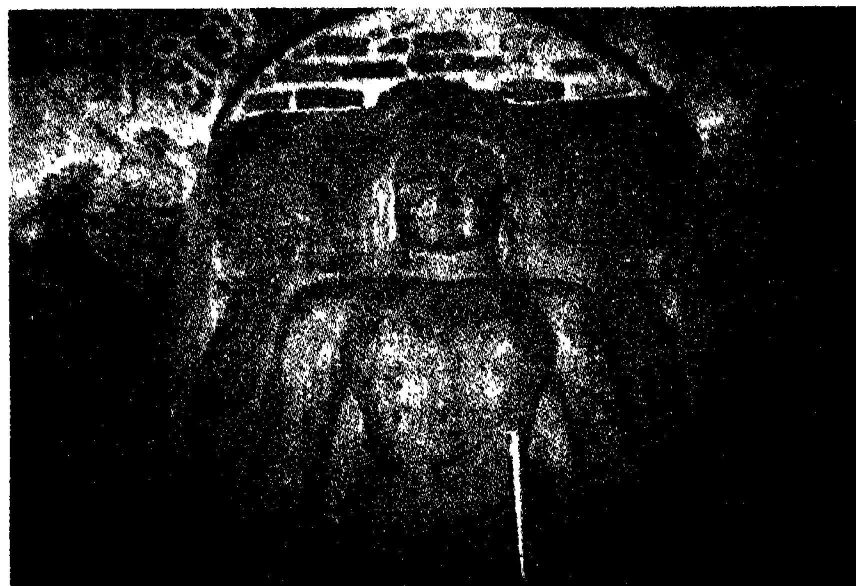


Plate 183 : Seated Jina with nudity distinctly shown, 'G' or Sri Adinatha Gupha, Mangi peak



Plate 184 : 'I' or Santinatha Gupha, Mangı peak

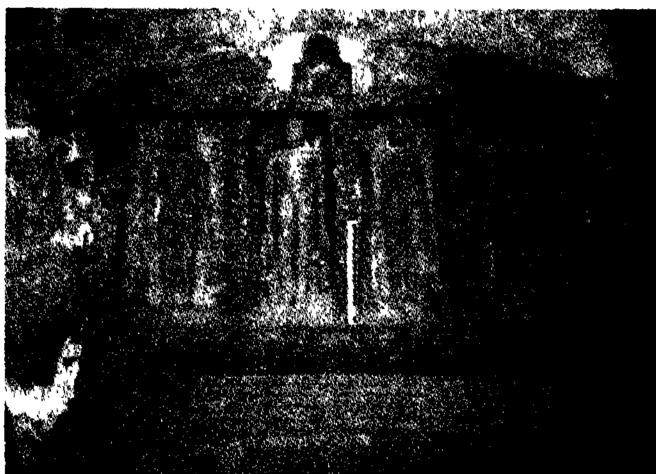


Plate 185 : Standıng figures of monks with inscrıption below, outside 'I', Mangı peak



Plate 186 : Loose icon of Ambika in 'J' or Parsvanatha Gupha, Mangi peak



Plate 187 : Jinas on rock face, 'K', Mangi peak



Plate 188 : Jinas on rock face with narrow path around, 'P', Mangi peak

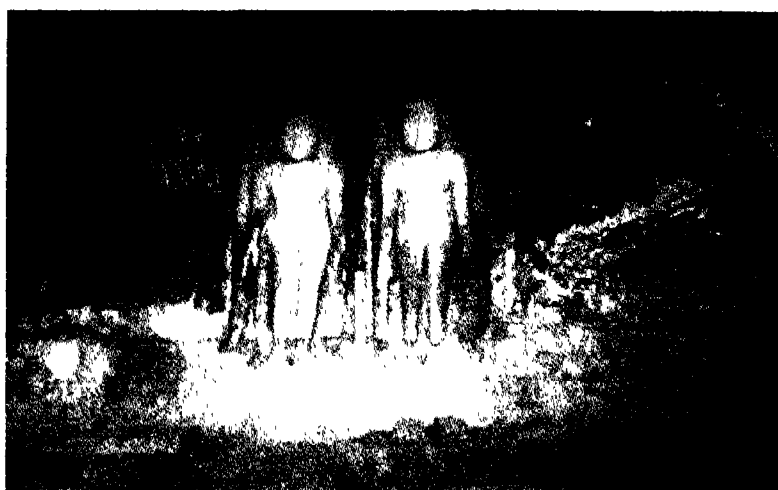


Plate 189 : Standing figures of monks with *paduka*s in front, 'Q', Mangi peak



Plate 190: Connecting ridge between Mangi and Tungi peaks



Plate 191: Caves on Tungi peak



Plate 192: Seated Jinas on the back wall of cave 'C', Tungi peak

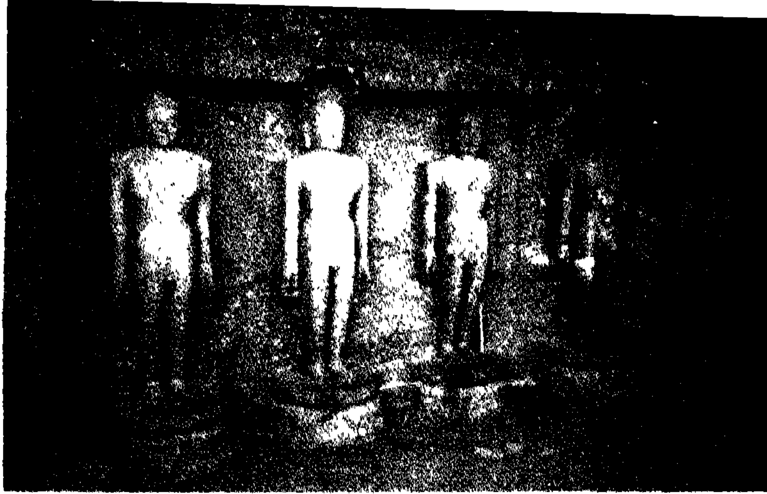


Plate 193 : Standing figures of Jinas or
'*Pancha Pandava*', Tungi peak



Plate 194 : *Lanchhana* of Neminatha,
'*Pancha Pandava*', Tungi peak

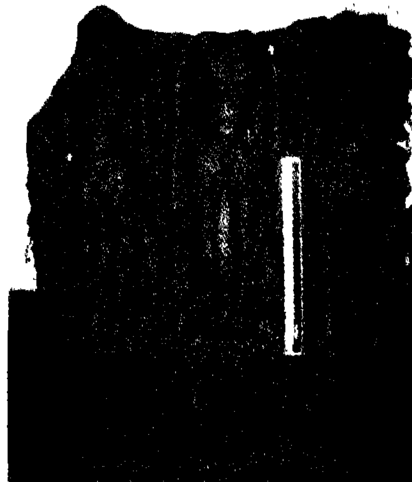


Plate 195. *Tritirthika*, Rajwade
Samshodhan Mandal, Dhule



Plate 196 : *Tritirthika*, Ankai fort, Prince of Wales Museum, Mumbai



Plate 197 : Standing figure of Jina of Svetambara sect, Daulatabad fort

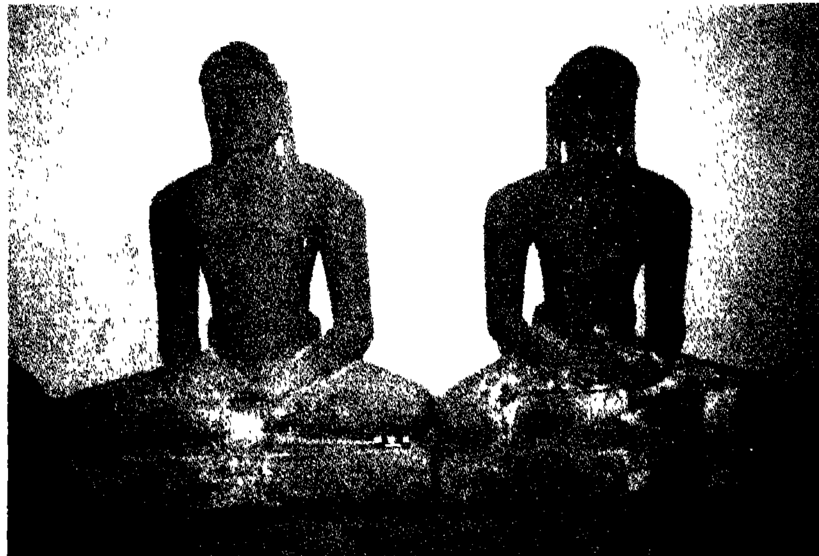


Plate 198 : Seated Jinas with end of the robes shown on the pedestal, Erandol, Regional Museum, Nasik


Plate 199 : Tungi peak


Plate 200 : Ambika, from Sinnar,
now kept near Public Library, Nasik


Plate 201 : Sarasvati, from Sinnar,
now kept near Public Library, Nasik



Plate 202 : Two icons of Parsvanatha, Ramalinga Mudgal, Latur district



Plate 203 : Vimalanatha, Balsane, Dhule district